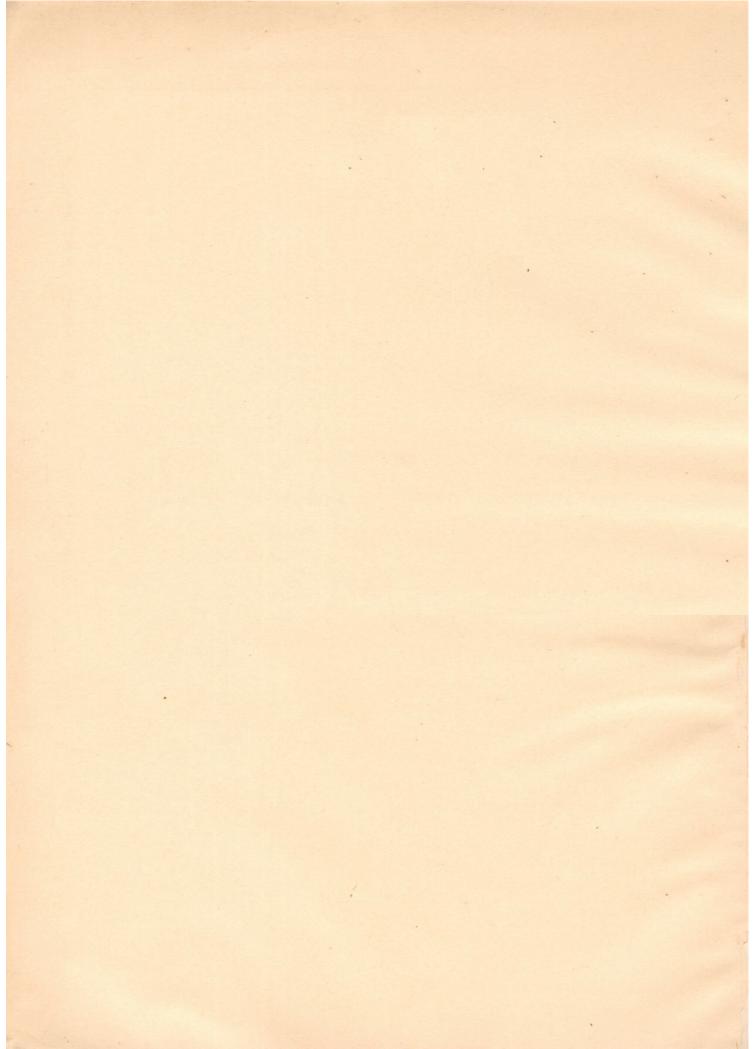
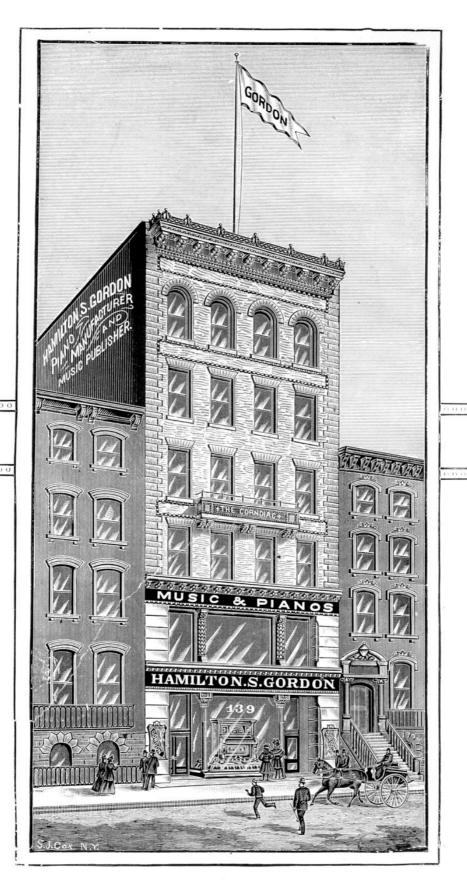
HAMILTON S. GORDON 1897-8





Warerooms, No. 139 Fifth Avenue,
Between 20th and 21st Streets,
NEW YORK CITY.

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Hamilton S. Gordon,

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MUSICAL INSTRUMENTS

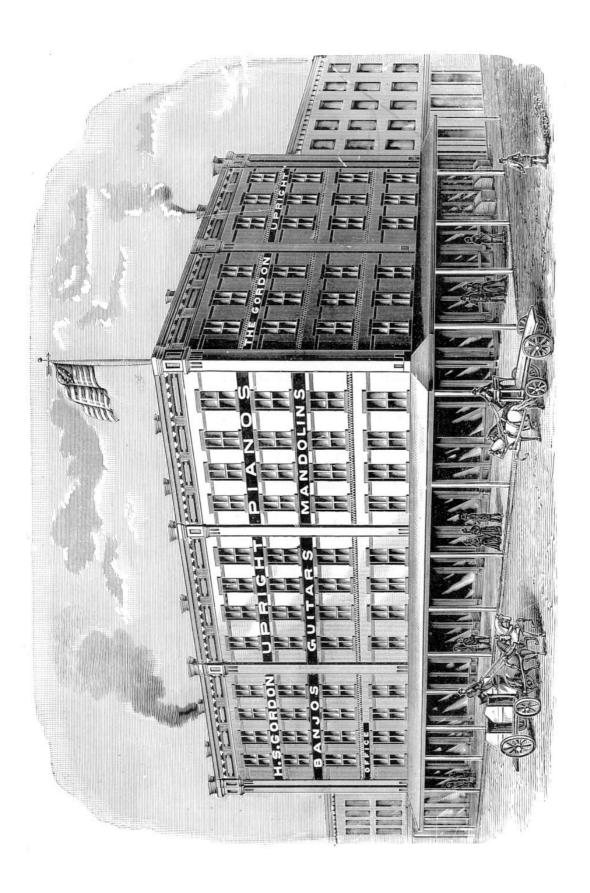
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- II. The Catalogue being alphabetically arranged, therefore it is unnecessary to refer to the index, which is a great saving of time.

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INDEX.

	\mathbf{A} PAGE	PAG	E
1	TAGE	Banjo Pegs 3	7
	deons	" Strings 4	0
	Wagner	" Converse, Unexcelled 4	0
	Bells	" Tail Pieces	
	Clasps	Frank B. Converse 3	
	Corners	1 H1 H1 DICS 3	6
		11111111111gs36 to 3	9
	Rivets 100	" Tuning Pipes	6
	Screws 100	Baritone, B ₂ , Upright, The Gordon Unexcelled	6
	Springs 100	" B ₂ , " High Grade	
	D001/D	" Bb, " Case	
	Tongues	Bass, B ₂ , Upright, The Gordon Unexcelled	0
	1111111111g5	· · B ₂ , · · High Grade	
	DIOW	" B ₂ , " Case	6
Alto E	Upright — "High Grade"	" E2, " The Gordon Unexcelled 14	1
	Chorocalica	" E ₂ , " High Grade, 12	7
	olo, "High Grade"	" E2, Upright Case, 140	6
64	" "Unexcelled"	" Contra, E ₂ The Gordon Unexcelled 14	2
**	" Cases	" Contra, E ₂ , High Grade	8
Ameria	can Zithers,	Bass Drums	1
	Harps	and Cymbal Beater 17:	3
	arps	" " Blaces. 177" " " Cord . 177	5
**	Bags 107	" " Heads	3
**	Cases 107	" " Hooks	8
**	Music	" Keys or Wrenches	-
	Mnsic Racks 108	" " Music Racks 17:	3
**	Picks 107	" Rods	7
	Strings	" " Slings 17	5
***	Trimmings	" " Snares	3
"	Tuning Hammers 108 Tuning Pipes 108	" " Sticks 17"	7
	Tuning Pipes	Bassons)
	6	" Reeds	0
	B	Batons, Drum Majors 177	7
Ballad		Batons, Drum Majors	7
	B Horn Case. 146 Cards. 214	Batons, Drum Majors 177 " Leaders 150 Bell Tree 200	7
Band (Horn Case	Batons, Drum Majors 177 " Leaders 150 Bell Tree 200 Bicycle Horns 233	7
Band (Horn Case. 146 Cards. 214 Folios, Fales, 213 Instruments. 118 to 145	Batons, Drum Majors 177 " Leaders 150 Bell Tree 206 Bicycle Horns 23 Blank Music Books 21 " Paper 21	7 5 5 3
Band G	Horn Case	Batons, Drum Majors 177 " Leaders 150 Bell Tree 206 Bicycle Horns 238 Blank Music Books 218 " " Paper 214 Blow Accordeons 151 to 150	7 5 5 3 4 3
Band (Horn Case. 146 Cards. 214 Folios, Fales. 213 Instruments. 118 to 145 " Mouth Pieces 147 " Piston Springs 147	Batons, Drum Majors 177 " Leaders 150 Bell Tree 200 Bicycle Horns 230 Blank Music Books 216 " " Paper 214 Blow Accordeons 151 to 150 Boehm Flutes 184	7 5 5 3 4 3 4
Band (Horn Case	Batons, Drum Majors 177 " Leaders 150 Bell Tree 200 Bicycle Horns 230 Blank Music Books 218 " " Paper 214 Blow Accordeons 151 to 155 Boehm Flutes 184 Bones and Clappers 160	7 0 5 5 3 4 3 4 0
Band (Horn Case. 146 Cards 214 Folios, Fales, 213 Instruments 118 to 145 " Mouth Pieces 147 " Piston Springs 147 Tines, Frank B. Converse Solid Arm 22 43	Batons, Drum Majors 177 " Leaders 150 Bell Tree 200 Bicycle Horns 230 Blank Music Books 216 " Paper 214 Blow Accordeons 151 to 150 Boehm Flutes 184 Bones and Clappers 160 Boys' Drums 170	7 0 5 5 3 4 3 4 0 0
Band (Horn Case. 146 Cards 214 Folios, Fales, 213 Instruments 118 to 145 " Mouth Pieces 147 " Piston Springs 147 Tines, Frank B. Converse Solid Arm 22	Batons, Drum Majors 177 " Leaders 150 Bell Tree 200 Bicycle Horns 230 Blank Music Books 218 " " Paper 214 Blow Accordeons 151 to 155 Boehm Flutes 184 Bones and Clappers 160	7 0 5 5 3 4 3 4 0 0
Band (" F " I " " Banjor	Horn Case	Batons, Drum Majors 177 " Leaders 150 Bell Tree 206 Bicycle Horns 236 Blank Music Books 216 " " Paper 214 Blow Accordeons 151 to 153 Boehm Flutes 184 Bones and Clappers 166 Boys' Drums 175 Bugles 235	7 0 5 5 3 4 3 4 0 0
Band (Horn Case. 146 Cards 214 Folios, Fales 213 Instruments 118 to 145 " Mouth Pieces 147 " Piston Springs 147 tines, Frank B. Converse Solid Arm 22 Bags 43 Bridges 43 Cases 43	Batons, Drum Majors 177 " Leaders 150 Bell Tree 200 Bicycle Horns 230 Blank Music Books 216 " Paper 214 Blow Accordeons 151 to 150 Boehm Flutes 184 Bones and Clappers 160 Boys' Drums 170	7 0 5 5 3 4 3 4 0 0
Band (Horn Case	Batons, Drum Majors 177 " Leaders 150 Bell Tree 206 Bicycle Horns 23 Blank Music Books 213 " Paper 2214 Blow Accordeons 151 to 15 Boehm Flutes 18 Bones and Clappers 160 Boys' Drums 175 Bugles 236	7 0 5 3 4 3 4 0 2 5
Band C	Horn Case. 146 Cards 214 Folios, Fales 213 Instruments 118 to 145 " Mouth Pieces 147 " Piston Springs 147 tines, Frank B. Converse Solid Arm 22 Bags 43 Bridges 43 Cases 43	Batons, Drum Majors 177 "Leaders 150 Bell Tree 206 Bicycle Horns 23 Blank Music Books 21 "Paper 214 Blow Accordeons 151 to 15 Boehm Flutes 18 Bones and Clappers 160 Boys' Drums 172 Bugles 236 C C Calfskin Heads Banjo 33	7 5 5 3 4 3 4 0 2 5
Band G	Horn Case	Batons, Drum Majors 177 " Leaders 150 Bell Tree 206 Bicycle Horns 23 Blank Music Books 216 " " Paper 214 Blow Accordeons 151 to 15 Boehm Flutes 18 Bones and Clappers 16 Boys' Drums 175 Bugles 236 C C Calfskin Heads Banjo 37 " " Bass Drum 175	7 5 5 3 4 3 4 0 2 5 7 8
Band G	Horn Case	Batons, Drum Majors 177 "Leaders 150 Bell Tree 200 Bicycle Horns 231 Blank Music Books 211 "Paper 214 Blow Accordeons 151 to 153 Boehm Flutes 184 Bones and Clappers 166 Boys' Drums 177 Bugles 230 C C Calfskin Heads Banjo 37 "Bass Drum 178 "Tenor Drum 178 "Tambosrine 178	7 0 5 5 3 4 3 4 0 2 5 7 8 8 8
Band G	Horn Case	Batons, Drum Majors 177 "Leaders 150 Bell Tree 200 Bicycle Horns 233 Blank Music Books 211 "Paper 214 Blow Accordeons 151 to 155 Boehm Flutes 184 Bones and Clappers 160 Boys' Drums 175 Bugles 235 C C Calfskin Heads Banjo 37 "Bass Drum 178 "Tenor Drum 178 "Tenor Drum 178 Calliopes 205	7 0 5 5 3 4 3 4 0 2 5 7 8 8 8 5
Band C " F " I " Banjor " " " " Banjor " " " " " " " " " "	Horn Case	Batons, Drum Majors 177 "Leaders 150 Bell Tree 206 Bicycle Horns 23 Blank Music Books 21 "Paper 214 Blow Accordeons 151 to 15 Boehm Flutes 184 Bones and Clappers 160 Boys' Drums 175 Bugles 230 C C Calfskin Heads Banjo 37 "Bass Drum 178 "Tenor Drum 175 "Tamboxrine 178 Calliopes 205 Capital Music Boxes 205	7 0 5 5 3 4 3 4 0 2 5 7 8 8 8 5 9
Band C " F " I " Banjor " " " " " " " " " " " " " " " " " " "	Horn Case	Batons, Drum Majors 177 "Leaders 150 Bell Tree 206 Bicycle Horns 23 Blank Music Books 21 "Paper 214 Blow Accordeons 151 to 15 Boehm Flutes 184 Bones and Clappers 166 Boys' Drums 175 Bugles 236 C C Calfskin Heads Banjo 37 "Bass Drum 178 "Tenor Drum 178 "Tamboarine 175 Calliopes 205 Capital Music Boxes 205 Castanets 166	7 0 5 5 3 4 3 4 0 2 5 7 8 8 8 5 9 0
Band C " F " I " Banjor " " " " " " " " " " " " " " " " " " "	Horn Case	Batons, Drum Majors 177 "Leaders 150 Bell Tree 206 Bicycle Horns 23 Blank Music Books 21 "Paper 214 Blow Accordeons 151 to 15 Boehm Flutes 184 Bones and Clappers 166 Boys' Drums 175 Bugles 236 C C Calfskin Heads Banjo 37 "Bass Drum 178 "Tenor Drum 178 Calliopes 206 Capital Music Boxes 206 Castanets 160 Cavalry Trumpets 237	7 0 5 5 3 4 3 4 0 2 5 7 8 8 8 5 9 0 5
Band (F I	Horn Case	Batons, Drum Majors 177 "Leaders 150 Bell Tree 200 Bicycle Horns 233 Blank Music Books 231 "Paper 214 Blow Accordeons 151 to 153 Boehm Flutes 184 Bones and Clappers 166 Boys' Drums 172 Bugles 236 C C Calfskin Heads Banjo 37 ""Bass Drum 178 ""Tenor Drum 178 ""Tambowrine 178 Calliopes 205 Castanets 205 Castanets 166 Cavalry Trumpets 235 Clappers or Bones 166	7 0 5 5 3 4 3 4 0 2 5 7 3 8 8 5 9 0 5 0
Band G " F " I " Banjor Banjos " " " " " " " " " " " " " " " " " " "	Horn Case	Batons, Drum Majors 177 "Leaders 150 Bell Tree 200 Bicycle Horns 230 Blank Music Books 231 "Paper 214 Blow Accordeons 151 to 153 Boehm Flutes 184 Bones and Clappers 166 Boys' Drums 175 Bugles 236 C C Calfskin Heads Banjo 37 "Bass Drum 178 "Tenor Drum 178 "Tamboarine 178 Capital Music Boxes 205 Castanets 166 Cavalry Trumpets 235 Clappers or Bones 154 and 155 Clarionets 154 and 155	7 0 5 5 3 3 4 4 3 3 4 0 2 2 5 7 3 8 3 5 5 0 5 5 5 5 5 6 5 6 5 6 5 6 6 6 6 6 6
Band C " F " I " Banjor Banjos " " " " " " " " " " " " " " " " " " "	Horn Case	Batons, Drum Majors 177 "Leaders 150 Bell Tree 200 Bicycle Horns 231 Blank Music Books 211 "Paper 214 Blow Accordeons 151 to 153 Boehm Flutes 184 Bones and Clappers 166 Boys' Drums 177 Bugles 235 C C Calfskin Heads Banjo 37 "Bass Drum 178 "Tenor Drum 178 "Tamboxrine 178 Calliopes 205 Capital Music Boxes 205 Castanets 160 Cavalry Trumpets 237 Clappers or Bones 164 Clarionets 154 and 155 "Caps 154	7 0 5 5 3 4 3 4 0 2 5 7 8 8 3 5 9 0 5 0 5 3
Band C " F " I " Banjor " " " " " " " " " " " " " " " " " " "	Horn Case	Batons, Drum Majors 177 "Leaders 150 Bell Tree 200 Bicycle Horns 233 Blank Music Books 211 "Paper 214 Blow Accordeons 151 to 155 Boehm Flutes 184 Bones and Clappers 160 Boys' Drums 177 Bugles 235 C C Calfskin Heads Banjo 37 "Bass Drum 178 "Tenor Drum 178 "Tenor Drum 178 "Tenor Drum 178 "Tambowrine 205 Castanets 205 Castanets 160 Cavalry Trumpets 235 Clappers or Bones 164 Clarionets 154 and 155 "Caps 154 "Cases 155	7 5 5 3 4 3 4 1 1 2 2 5 7 8 8 8 3 5 1 1 1 5 3 8 8 8 8 8 9 1 1 5 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
Band C " F " I " Banjor Banjos " " " " " " " " " " " " " " " " " " "	Horn Case	Batons, Drum Majors 177 "Leaders 150 Bell Tree 206 Bicycle Horns 233 Blank Music Books 214 "Paper 214 Blow Accordeons 151 to 155 Boehm Flutes 184 Bones and Clappers 160 Boys' Drums 175 Bugles 235 C C Calfskin Heads Banjo 37 " Bass Drum 178 " Tenor Drum 178 " Tamboxrine 178 Capital Music Boxes 205 Castanets 205 Castanets 160 Clappers or Bones 160 Clarionets 154 and 155 " Caps 156 " Cases 156 " Cases 156 " Mouthpieces 156	7 5 5 3 4 3 4 0 2 5 7 8 8 3 5 9 0 5 3 8 8 8
Band C " F " I " Banjor " " " " " " " " " " " " " " " " " " "	Horn Case	Batons, Drum Majors 177 "Leaders 150 Bell Tree 206 Bicycle Horns 23 Blank Music Books 21 "Paper 214 Blow Accordeons 151 to 15 Boehm Flutes 184 Bones and Clappers 166 Boys' Drums 175 Bugles 23 C C Calfskin Heads Banjo 37 "Bass Drum 178 "Tenor Drum 178 "Tambowrine 178 Calliopes 205 Capital Music Boxes 205 Castanets 166 Cavalry Trumpets 23 Clappers or Bones 160 Clarionets 154 and 155 "Cases 156 "Mouthpieces 156 "Music 155	7 0 5 5 3 4 3 4 0 2 5 7 8 8 8 3 5 9 0 5 0 5 3 8 3 0 0
Band G " F " I " Banjor " " " " " " " " " " " " " " " " " " "	Horn Case	Batons, Drum Majors 177 "Leaders 150 Bell Tree 206 Bicycle Horns 23 Blank Music Books 21 "Paper 214 Blow Accordeons 151 to 15 Boehm Flutes 184 Bones and Clappers 160 Boys' Drums 175 Bugles 230 C C Calfskin Heads Banjo 37 "Bass Drum 178 "Tenor Drum 178 "Tenor Drum 178 "Tamboxrine 176 Capital Music Boxes 205 Castanets 160 Clappers or Bones 160 Clarionets 154 and 155 "Caps 156 "Cases 156 "Mouth pieces 156 "Music 156	7 0 5 5 3 4 3 4 0 2 5 7 8 8 8 5 9 0 5 5 8 8 9 0 5

		P	AGE	PAGE
Clarion	ets	Reed Cases	156 Dri	ıms Boys'172 and 205
4.6		" Holders	1.00	' Kettle
***		wabs	1.70	" Sticks
**		rimmings 156 and		' Orchestra
		Iorns		Prussian
		ithers113 and		and gimentali
		rn Case	110	10101 100 to 103
		ller Organ	100	Dags of Covers 113
		S		Beits and Blings 179
Contra.	bass	s, E ₂ , Upright, The Gordon Unexcelled		Doi: 110/45 119
**		77,	120	' '' Braces
			140	COIG 113
Convers		anjorines, Solid Arm		neads
	В	anjos, Solid Arm	21	110085
"		" Orchestra, Solid Arm	13	" Keys and Wrenches
		" Books		' Music Racks 173
		" Bridges	COSSS 1411	* " Rods
100		" Music	200000 111	" " Snares
		" Strings, Unexcelled		
		" Tailpieces	(C)	5014100 15 111
	odale	i i i i i i i i i i i i i i i i i i i	00	SHEKS 111
COT Any	giais	Reeds	210	Delick Honora
	Th	e High Grade119 to	200 (200) U	
Corners		e Gordon Unexcelled		E
		e Kaiser		raving
44		oks	79/0/3480	F
4*		Attachment	2222	es Band Folios
		ses		98
**		ses Straps		Tin 180
		nger Rings		Books
"		uthpiece		Mouthpieces
**		sic		geolets
**		sic, Cornet and Piano		" Metal
		sic. Violin, Cornet and Piano		" U. S
		sic Racks		" and Piccolos Combined
**		tes	STATES II Version	egel Horn Case
46		ton Buttons		tes
		inks and Crooks		
		ings		
44		mmings		
		ve Cleaners	- 1	
4.4		ter Keys		
		Shanks for Cornet		
11	11	" " Band Instruments		
Cuckoos	4			
		163 and		Pads
14		gs		Screw Drivers
			**	Swabs
		D		Trimmings
				G
		ses		The second secon
**		100000000000000000000000000000000000000		159 Roller Organ
				ckenspiel (Metallophone) 206 " Orchestra 226
**		DCIONDE THE THE THE THE THE THE THE THE THE TH		Plating 122
"				tars Gordon
"		Elia I morris		" American Manu acture
"			100	" and Mandolin (Combined)
192				Bags
"				Books
				" Bridgss
"				" " Pins
		r Batons		" Capo D'Astros
				" Cases
				" End Pins 55
1		Belts and Slings		Fingerboards
**		Braces		Frets
	44	Cord		Music Instrumental
	64	Heads		" Vocal
553 6		Hooks		" with Mandolin Accompaniment 60
		Keys and Wrenches		" with Two Banjos Accompaniment 60
		Necks		" and Accompaniment for Two Mandolins 60
4.	44	Rods	ACCESSOR A	" Patent Heads 56
	16	Sticks		" " Parts 56
		The state of the s		

	P	AGE	PAG
Guitar	Pegs	55	Music for Clarionet
**	Strings		" " Cornet 15
4.6	Tailpieces		ff ff Cornet and Diene
**	Trimmings54 to		Cornet and Plano
	Tuners94 to		Frate
		99	and Plano 18
	Н		" " Guitar58 to 0
Hand	Bells	205	" and Two Banjos
	onicas		" " " Mandolins
4			" " " Mandolin
			" Two Mandolins
	brass band		" "Mandolin and Piano
**	nonner196 to		
	Koch193 to	195	" Violin, Cornet, and Piano
	Ludwig		Zither286 and 28
**	Marine Band	197	" Books, Blank 21
te			" " for Banjo
			" " Cornet
			" " Fife 17
			" " " Flute
	Touches		" " Guitar 5
	Bridge Pins		" " Mandolin
	uitar		" " Violin
	trings		¥101111
" T	uning Hammers	202	Zither
Hauth	ois		Boxes
"	Reeds		" Cabinets
Hooks	for Hanging Musical Instruments		" Cards for Bands 21
Horns.	Bicycle	935	" Cases 21
"	Coaching	995	" Desks 21
"	Officers'		" Folios
44	Signal		" Paper
		235	" Pens
	J		1 (113)
Jews' I	Harp	203	Racks
			Rons
	K		" Satchels
Kettle	Drums		" Shelf Box 21
"	" Sticks	171	" Folio
Kinder	Symphony Instruments 204 and	205	" Stands 21
	М		" Cases 21
	7.7	Deliver	Wrappers and Rolls
	lin Aluminum		Mutes for Cornet
4.6	American62 and		" " Double Bass
**	Gordon		" " Viola
**	" Flat Back	77	" Violin
11	Bags	74	
4.4	Books	76	" " Violince llo 27
4.6	Bridges	75	N
**	Cases		Nightingales
**	Fret Wire		0
**	Music for Mandolin and Piano		· ·
**	" "Two Mandolins		Ocarinas 22
	* " / Middle () 1 1 1 1 1 1 1 1 1		Officers' Bugels and Trumpets 23
	municipal distriction of the contract of the c		Open Book Holders
000	The management of the contract		Orchestra Bells or Glockenspiel 23
"	Patent Heads		P
44	Pegs	74	Phonoharps11
4.4	Picks	75	
$\tau = \alpha$	Strings	75	Piano Covers
**	" Guards	75	' Dusters
**	Tailpieces		" Insulators 22
6.6	Trimmings		" Scarfs 22
Meloha	rp		" Stools 22
# 610Ha	Bags	-	" String Guages
"			" Tuuing Hammers 23
.,	Cases		" Wire 22
	Figure Music		Piccolos
	Quantity Prices		" and Flageolet Combined
	Picks		" Cases
.4	Strings		" Mouthpieces
**	Trimmings	112	" Music Racks
**	Tuning Forks	112	[1]
Metal F	lageolets		
	phones		, " Swabs 23:
	omes		Piston Buttons
	ns		" Springs 14"
	98		Pitchpipes
Musette	Reeds		Plating
			0
	for Autoharp		Quail
**	" Banjo41 and		
**	" Two Banjos		R
**	" Banjo and Piano		Rattles
**	" Two Banjos and Guitar	42	Reeds for Accordeon

PAGE	PAGE
Reeds for Accordeons	Violas Fingerboards
" Bassoon 210	
Clarionets	5 " Pegs
" Cor Anglais 210	" Strings 274
" Hautbois 210	Violins
" Musette 210	" Bags
" for Saxophone 21:	2 "Books
Regent Zither 105	954
Repairing	2 " " 1-2 "
Roller Organs	9 " " 1-4 "
	" " Screws 254
S	" " Hair 254
Saxophones	11 Pridges 200
Cases	2 " Cases
	" End Pins
" Pads	ringerpoards
Shanks for Band Instruments	2 "Music
Sheepskin Heads, Banjo	Necks
" " Brass Drum	
" Tenor Drum	
" Tambourine	· Patent Heads 265
Shelf Box for Music	8 Pegs. 264 & 265 Rosin 263
" Folio for Music	8 " Sound Posts
Signal Horns23	s Setters
Silver Disting	4
Cloigh Palls 20	String Jars 244
Solophones	Tailpieces
Spring Rock Music Folios 21	0 0 4 0 070
Springs for Distons	" Tuners
Strings, Autoharp. 10 "Banjo. 4	" Wood 269
" (Converse Unexcelled)	
" Double Bass 16	5 Bags and Cases
" Guitar 5	
" Harp 20 " Meloharp 11	2 " Screws
" Mandolin 7	
" Piano 22	7 Bridges
" Viola 27	Fnd Ding
" Violin	" Fingerboards 278
" Violin Unexcelled	
" Zither 28	5
" Gauge Piano 22	978
" Guage Violin	". Pags
Symphonions 236 to 24	" Rosin 270
Disc	Strings 279
" Zither 11	Tailnieces 20
т Т	Vocophones
I	255
Tambourines24	\mathbf{W}
" Heads 1	
" Jingles 24	Waldteufels
Tenor Drums	
or B ₂ Upright, High Grade	24 Whietles 100
" By The Gordon Unexcelled	38 Wire Piano 22
" " By " Case 1	46 "Spool. 23 80 Wrist or Hand Bells 20
Tin Fifes 15 Triangles 244 & 20	35
Trombones, The Gordon Unexcelled	V
" High Grade	30
Trombone Cases	15
Tubenhones 20	98
Tuners Banio	34
" Guitar 2	34
" Mandolin (see Violin)	34 L
Tuning Forks 233 & 2	34
" Hammers, Autoharp 1	08 Zithers
" " Harp	30 tr Columbia
" Zither	84 " Pegent
" Pipes	34 " Symphonian I
	" Books
U	u Cases 23
	U Dustars 20
U. S. Flageolets 1	G Foot
v	" Frets. 22 " Machines
, Y	" Music286 and 20
Violas or Tenor Violins	Two Zithers 2
" Bows	73 " Pins 23
" Frogs 2	773 "Rings
" " Hair	Tuning Hammers 2
" Cases 2	74 Zobos
" End Pins 2	

THE GENUINE SOLID ARM

FRANK B. CONVERSE BANJOS.







UNEQUALLED IN BRILLIANCY, POWER, RESONANCE, TONE QUALITY AND DURABILITY

HAMILTON S. GORDON, Manufacturer,

Successor to S. T. CORDON & SON, .
Established 38 Years,

139 FIFTH AVENUE, NEW YORK, U.S.A.

I take pleasure in announcing to the public that having purchased from Mr. Frank B. Converse,—the World Famous Banjoist and manufacturer of Banjos,—all his valuable patents and Trade Mark; I am now prepared to supply the Genuine Solid Arm Frank B. Converse Banjos, singly, or in any quantity that may be required.

In making this announcement I deem it superfluous to present an extended biography of Mr. Converse; and would but briefly state that his name has been continually identified with the Banjo and its interests for over a quarter of a century—a fact well known; making his debut, as a Banjoist, in 1855, when but a lad, and when he quickly led the van. As a writer, his well known books are the recognized authorities for this popular instrument.

As a manufacturer of the Banjo, the <u>world wide</u> reputation his instruments have attained is sufficient assurance of their excellence and superiority.

Some of the points in which the Converse Banjo is Superior. The Solid Arm and Strengthening Bar.

The Converse Banjo is supported throughout its entire length by a solid arm and strengthening bar; that is, it consists of but one solid piece of wood, well seasoned, of the choicest quality, and free from defects or blemishes.

In most of the banjos now sold—even those commanding high prices—the arm and strengthening bar consist of two vieces of wood; the strengthening bar being a distinct piece and secured to the arm by being dowelled and glued into it. This results in creating the three following radical defects:

- 1. Lack of stability and firmness in a dowelled joint, causing weakness at a vital point.
- 2. A reliance on glue to retain the dowelled parts. It is well known that, when played upon, the banjo is in a state of vibration throughout. This vibration or agitation is found, ultimately, to scriously affect the glue securing the dowel, thus further contributing to weaken the dowelled joint.
- 3. The shrinking of the dowel causes weakness and instability in the instrument at the very point where it should have the utmost firmness and solidity.

Where these defects exist there will be a tendency in the neck—or arm—not only to warp and twist, but to spring forward, thus raising the strings away from the finger-board and rendering it difficult for the performer to press them down; and further, by lessening the string pressure or the bridge, seriously impairing the power and tone quality of the instrument.

IN THE CONVERSE BANJO THESE DEFECTS DO NOT EXIST.

The Converse Solid Arm versus The Dowel-Pin Glued Arm.

ONE CONTINUOUS PIECE.

- 1st. The strengthening bar solid with the arm.
- 2d. No joint, therefore no weak point.
- 3d. No shrinkage or instability.
- 4th. No glue; the bar and arm being one piece, consequently no warping, bending or twisting.

TWO PIECES

- 1st. The strengthening bar let into the arm.
- 2d. Dowel-pin glued arm, the joint not being solid, causes weakness.
- 3d. The dowel-pin admits of both.
- 4th. Either dowel-pin, joint or glue, will allow warping, bending or twisting.

The dowel-pin, or "spliced arm" banjo originated from a desire of the manufacturers to reduce the cost of manufacture. By splicing the arm, a considerable saving can be effected both in material and labor (See illustrations, Nos. 6 and 7, on page 3), but creating, as I claim, the radical defects stated.

Although, as shown, the cost of manufacturing the Converse Solid Arm Banjo is much greater, (for, beside the additional cost of the arm, the greatest care must be observed in the assembling of the various parts into a perfect whole, and upon which so largely depends quantity, purity and evenness of tone) yet I propose to supply the Converse Solid Arm Banjos at as low a price, or lower, than quoted for first class banjos otherwise constructed.

The Converse Patent Tail-Piece.

The great objection to the tail-pieces now in use (See figs. 9 and 10), is the fixed position, which prevents their automatic adjustment to the height of the bridge, and its vibratory variations when playing; all of which being known to greatly suppress the tone. In the Converse device (See fig. 8), this objection is entirely removed; the tail-piece, though firmly secured, yet adjusting itself to every vibration of the bridge.

The Converse Improved Bridge.

This bridge is constructed with bevelled, or arched "feet" (See fig. 8, letter c.), which indent the "head," where they are placed, sufficiently to retain the bridge in its place; thus dispensing with rosin or any other substance heretofore used to effect the purpose.

The Frank B. Converse Banjo.

The Converse Banjos, irrespective of cost, will always be found superior instruments; as they are all constructed on the same correct principles, lines and proportions, and each contains THE SOLID ARM.

Only the best materials enter into their construction.

The various woods are the choicest yet discovered for the purpose, and undergo the most thorough process of seasoning.

None but the most experienced artisans employed in its manufacture.

It has a perfect scale.

It is durable.

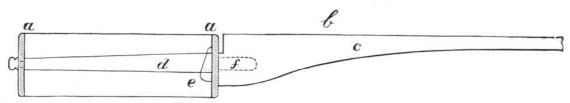
It is elegant in model and finish.

It possesses a loud, brilliant, sweet and clear—not nasal—tone.

Will withstand any climate.

It is warranted.

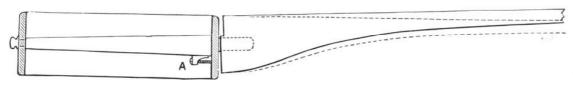
THE DOWEL-PIN GLUED ARM.



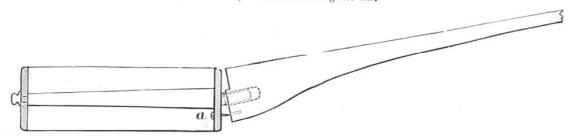
DESCRIPTION.—No. 1.—a, a, the rim; b, the "face" or finger-board; c, the arm; d, the strengthening bar the wedge; and f, the dotted lines showing the dowel-pin and socket.



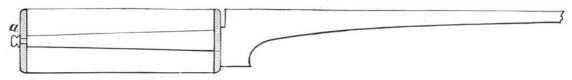
No. 2.—View of the dowel-pin arm—the dotted lines showing the vibration of the arm from the rim, due to the weak cass of the dowel. a, the brace-wedge device, adopted to avoid mortising the bar.



No. 3.—View of the dowel-pin arm, showing the arm "sprung" from its original position. The original position is shown by the dotted lines. a, the screw-brace device, to avoid mortising the bar.



No. 4 — View of the dowel-pin, showing an accident that will sometimes happen. a, a small screw designed to secure the rim to the arm.



No. 5 -View of the Converse solid arm, secured to the rim by the screw (a), inserted at the extreme end



No. 6.—Section of plank required for the solid (one piece) arm. The dotted lines show the passage of the saw in cut ting it out. a, a, a, is material wasted.



No. 7.—Section of plank required for the dowel-pin arm. The dotted lines show the passage of the saw in cutting it also at a, the dowel socket; b, the piece from which the strengthening bar is made; c. the strengthening bar and dowel



GENTLEMEN'S STANDARD.

11 inch rim, 18 inch neck,

Style B, Price 14.00.



PICCOLO.

Style 1, P. 8 inch rim, 15 inch neck. Price, \$16.68.

LADIES' REGULAR.

10 inch rim. 17½ inch neck.
 Style 1, L. R. Price \$16.68.

GENTLEMEN'S STANDARD.

11 inch rim, 18 inch neck. Style 1, G. S. Price, \$16.68

PROFESSIONAL GRAND.

Style 1, P. G. 12 inch rim, $19\frac{1}{2}$ inch neck. Price \$16.68.

DESCRIPTION.

STYLE 2. 24 Brackets. German Silver rim Nickel Plated.

Span over Steel Wire Edges. Hoop Beveled to fit Brackets.

Finely Polished Walnut Neck with Ebony Heel. Fancy

Scroll Head. Ebony Finger Board. Pearl Inlaid position

Ornaments at 5th, 7th, 9th, 12th and 17th Frets. German Silver Raised Frets. Best Quality "Rogers" Head.

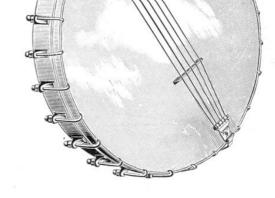
Nickel Brackets. Safety Nuts. Inside Bracket

Screws, with Hexagon Head. Ebony Pegs.

0/

The Converse Banjos are fitted with the Converse Patent Adjustable Tail Piece and Converse Patent Non-Slipping Bridge.





GENTLEMEN'S STANDARD, 11 inch rim, 18 inch neck. Style 2. G. S. Price. \$24.38.

THE CONVERSE ORCHESTRA BANJO.

= = FOR CONCERT OR STAGE USE = = =

Having a Powerful and Brilliant Tone.

DESCRIPTION.

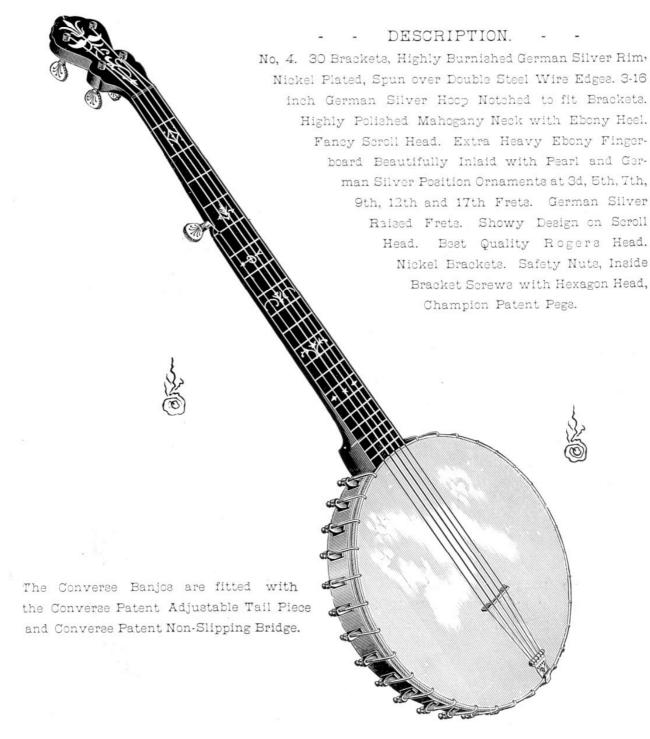
Nickel Plated. Back Edgs Spun over Steel Wire. Head Drawn over Heavy Steel Wire. 3-13 inch German Silver Hoop Deeply Notched to Fit Brackets. Highly Polished Walnut Neck With Ebony Heel. Fancy Scroll Head Ornamented With Pearl Star. Extra Heavy Ebony Finger Board. Pearl Inlaid position Ornaments at 3d, 5th, 7th, 9th and 17th Frets. German Silver Raised Frets. Best Quality "Rogers" Head. Highly Polished Nickel Brackets, Safety Nuts. Inside Bracket Screws with Hexagon Head. Ebony Pegs.

The Converse Banjos are fitted with the Converse Patent Adjustable Tail Piece and Converse Patent Non-Slipping Bridge.



ORCHESTRA BANJO.

YLE	11.—Ladies' Regular 10 inch Rim, $17\frac{1}{2}$ inch Neck	Each	\$30	50
LE	11.—Gentlemen's Standard, 11 inch Rim, 18 inch Neck		32	
LE	1'.—Professional Grand, 12 inch Rim, 19½ inch Neck	ć.	32	



LADIES' REGULAR.

Style 4, L. R. 10 inch rim, $17\frac{1}{2}$ inch neck. Price, \$33.33.

GENTLEMEN'S STANDARD.

11 inch rim. 18 inch neck. Style 4, G. S. Price \$33.33. PROFESSIONAL GRAND.

12 inch rim, 19½ inch neck.

Style 4, P. G. Price, \$33.83



STYLE 5.—Ladies' Regular, 10 inch Rim, 17½ inch Neck	lach	\$ 37	50
STYLE 5.—Gentlemen's Standard, 11 inch Rim, 18 inch Neck,	"	37	50
STYLE 5.—Professional Grand, 12 inch Rim, 19½ inch Neck,	"	37	50

THE CONVERSE ORCHESTRA BANJO.

FOR CONCERT AND STAGE USE = = =

Having a Powerful and Brilliant Tone.

: DESCRIPTION. : :

STYLE 12. 20 Brackets. Highly Burnished German Silver Rim. Nickel Plated, Back Edge spun over Steel Wire. Head drawn over Heavy Steel Wire. 3-16 inch German Silver Hoop deeply notched to fit Brackets. Highly Polished Cherry or Walnut Neck Natural Color with Ebony Heel and Bar. Fancy Scroll Head finely inlaid with Pearl. Extra Heavy Ebony Fingerboard. Solid Pearl Position

Ornaments at 3d, 5th, 7th, 9th, 12th, 15th and 17th Frets. Double
Pearl Ornament at Nut. German Silver Paied Frets.

man Silver Raised Frets.

Best Quality Rogers' Head,

Nickel Brackets, Safety

Nuts, Inside Bracket
Screws with Hexagon Head. Ebony

Pegs.

The Converse Banjos are Fitted with the Converse Patent Adjustable Tail Piece, and Converse Patent Non-Slipping Bridge.

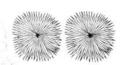


STYLE 12.—Ladies' Regular 10 inch Rim, 17½ inch Neck	n \$42 50
STILL 12.—Ladros Rogard 20 mon 1	42 50
SYTLE 12.—Gentlemen's Standard, 11 inch Rim, 18 inch Neck	42 00
STILL 12.—Controlled 5 Standard,	The second second

DESCRIPTION.

STYLE 7. 30 Brackets, Highly Burnished German Silver Rim
Nickel Plated, Spun over Double Steel Wire Edges. 3-16 inch
German Silver Hccp deeply Notched to fit Brackets
Highly Polished Cherry Neck, Natural Color, with
Ebony Heel, Bar and back of Scroll Head. Fancy Scroll
Head Finely Inlaid with Pearl and Celluloid. Extra
Heavy Ebony Finger-board. Elegant Pearl Inlaid
Position Ornaments at 3d, 5th, 7th, 9th, 12th,
15th and 17th Frets. Elegant Pearl Design at
Nut. German Silver Raised Frets. Best
Quality Rogers Head. Nickel Brackets.
Safety Nuts, Inside Bracket Screws
with Hexagon Head, Champion
Patent Pegs.

The Converse Banjos are fitted with the Converse Patent Adjustable Tail Piece and Converse Patent Non-Slipping Bridge.





GENTLEMEN'S STANDARD,

11 inch rim, 18 inch neck. Style 7. Price, \$50.

POINTS IN COMMON.

STYLES 9 and 10.—30 Brackets. Heavy Double Ger. S. Rim spun over Double Steel Wire Edges. 36 inch German Silver Hoop, deeply notched to fit Brackets. Richly Polished Mahogany Neck. Fancy Scroll Head Extra heavy Ebony Finger Board. Pearl Inlaid Position Ornaments at 3d, 5th, 7th, 9th, 12th and 17th Frets. Best quality "Rogers" Head. Highly Polished Nickel Brackets, with Safety Nuts. Inside Bracket Screw, with Hexagon Head.

SPECIAL DESCRIPTION.

STYLE 9.—German Silver raised Frets. Elaborate Pearl Position Ornaments. Very rich Design in Pearl on Scroll Head. Richly Ebonized on back of Scroll Head, Neck, Heel and Bar. Black Celluloid Champion Pegs.

STYLE 10.—Finger Board of Solid Pearl. exquisitely Inlaid with elegant Pearl and German Silver Posi-





11 inch rim, 18 inch neck. Style 9. Price, \$75.

GENTLEMEN'S STANDARD.

11 inch rim, 18 inch neck. Style 10. Price, \$100.

FRANK B. CONVERSE

SOLID ARM BANJORINES.

POINTS IN COMMON.

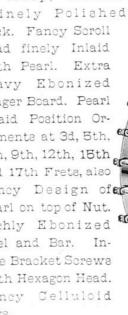
STYLES 1 and 2.-12 inch Head. 20 German Silver Raised Frets. Nickel-Brackets. Safety Nuts. Best Quality of "Rogers" Head.

SPECIAL DESCRIPTION.

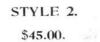
STYLE 1.-20 Brackets. Fine Nickel Rim, 21/4 inches deep, spun over Maple. Wire Edge. Hoop Beveled to fit Brackets. Polished Walnut Neck. Plain Scroll Head. Plain Ebony Fingerboard. Pearl Inlaid Position Dots at 5th, 7th, 9th, 12th and 17th Frets. Ebony Pogs.

STYLE 2.-30 Brackets. Highly Burnished German Silver Rim spun over double Steel Wire Edges. 1,8 inch German Silver Hoop, notched to fit Brackets. Finely Polished Cherry

Neck. Fancy Scroll Head finely Inlaid with Pearl. Extra Heavy Ebonized Finger Board. Pearl Inlaid Position Ornaments at 3d, 5th, 7th, 9th, 12th, 15th, and 17th Frets, also Fancy Design of Pearl on top of Nut. Richly Ebonized Heel and Bar. Inside Bracket Screws with Hexagon Head. Fancy Celluloid







HOW TO TREAT A BANJO.

Do not complain that an instrument is not perfect, if you should receive a new banjo or one that has been reheaded, from the manufacturer or dealer, on which the hoop is so far above the edge of the rim that it cannot be played upon below the 12th fret.

There are difficulties in delivering a banjo on which the hoop is exactly even with the rim.

The first difficulty is that no two heads have just the same stretching capacity, therefore, it is almost impossible to at once put on a head so that when the head is stretched to its fullest capacity, the hoop will be exactly even with the edge of the rim. To get this result a delay of many days might occur which would be vexatious to the purchaser.

There is a further difficulty if the banjo is shipped with the hoop exactly even with the edge of the rim; the nature of the head is such that it is susceptible to dampness, which softens the head and makes it flabby, or it may stretch, and then tightening the brackets will bring the hoop below the edge of the rim which gives the banjo an unsightly appearance.

Rule for Tightening a Banjo Head.

If the brackets or the head is loose, use the finger to tighten the nuts that are very loose, then use the wrench that accompanies the banjo and tighten each bracket slightly, going around the banjo in regular order, at the same time see that the brackets are tightened so that an even pressure will be brought on the head by each bracket, then keep up the tightening of the brackets evenly until the brackets and head are firm.

If the hoop is above the level of the rim and the head of the banjo is tight; to bring down the hoop to its proper position, it will be necessary to dampen the head slightly with a damp sponge or cloth, in dampening the head begin at the center and move the damp sponge in a circle until the entire head is softened. Then draw down each bracket slightly and evenly in regular order around the banjo until you have tightened the head, then leave the banjo until the head is thoroughly dry. The same process should go on until the head is tight and the hoop is on a level with the edge of the rim.

Where to Place the Bridge on a Converse Solid Arm Banjo.

The bridge should be located at one-third of the distance from the end or rim, this secures from the instrument the most powerful and musical tone. Another rule is that the bridge should be placed at exactly the same distance from the 12th fret, as the 12th fret is from the nut. When the bridge is so placed put your finger on any long string at the 12th fret, pluck the string and the tone will be an octave to the same string plucked open. The bridge should be high enough to remain firmly in its position under pressure of the strings.

False Strings.

When you have placed the bridge as directed, and the banjo has one string that is not in tune, do not assume that the banjo is not fretted properly as it often happens that banjo strings are not exactly even througout, and if this is the case the string at some of the frets may be out of tune. Take off the string and put on a perfect one and the banjo will then be all right. We recommend the Converse Unexcelled Banjo Strings as the finest string in the market. (see page 40.)

What Bridge to Use.

A bridge of pine causes a short and sharp sound, maple gives the best tone results; any material of a greater density than maple gives a softer sound. By using a high bridge you secure a powerful and brilliant tone and a low bridge produces a thinner and more nasal tone. If you will try the Converse Non-Slipping Bridge you will use no other. (see page 38).

Where to Keep the Instrument.

The instrument should be kept in a dry place, and enclosed in a box, or cloth cover, as the "sounding board" (drum) being a ready absorbent of moisture, soon becomes soft and expansive upon exposure to a damp atmosphere, and in this condition the instrument loses its brilliancy of tone.

How to Tune the Bango.

The 4th string is tuned to the tone produced by an A tuning fork, pitch pipe, or piano, Placing a finger on the 4th string at the 7th fret, will give the tone E, to which 3rd string must be tuned, then place a finger on the 3rd string at the 4th fret which will give the tone G\$\pi\$, to which the 2nd string must be tuned. Then place a finger on the 2nd string at the 3rd fret which will give the tone B to which the 1st string must be tuned. Then place a finger on the 1st string at the 5th fret giving the tone E, to which the 5th (short) string must be tuned.

The fifth string is the distance of one octave above the third string. Placing a finger on the 4th string at the 2nd fret, gives the octave below of the 1st string. Placing a finger on the 2nd string at the 1st fret gives the octave above of the 4th string.

WHAT IS SAID

— OF THE ——

Frank B. Converse Banjos.

MAY 13, 1893.

Please ship to me two of your No. 4 "Converse Solid Arm Banjos," same as I am now using every night. It tells its own story, clear back to the box office. I could sell mine a dozen times a week, and for three times the price of it; but money cannot buy it, although, I believe, all your "solid arms" are about equally as good; but I have got settled in this one. People will get educated up one of these days to appreciate the difference between Solid Arms and the dowelpin, spliced sticks, and when they do, then it's good by to the dowel. I have never used any but the solid arm banjos, but the trouble has been to get them made. Now you have "filled the bill full" and more than that, you have conferred a blessing on all who love and play the banjo, now and for all time to come. Spread the glad tidings. Yours banjoically,

BILLY CARTER, Ethiopian Comedian and Banjoist.

NEW YORK CITY, March 3, 1893.

I want to add my testimonial as to the pleasure and satisfaction I have derived from the use of the Converse Solid Arm Banjo. It is the old genuine "Solid Stick" Banjo—the only Instrument to be played upon. It is similar to the old genuine "cremona," a divine inspiration that neither patents nor "Dowel Sticks" can improve. The "Solid Stick" gives solidity, backbone to the instrument, which is apparent in both quality and quanity of tone. I have played upon the Banjo for 25 years, and find the Converse Solid Arm the best.

JAMES S. BURDETT, Humorist.

NEW YORK CITY, July 1, 1893.

The Orchestra Banjo you made for me received last week, and say to you with pleasure that I have subjected it to a very hard test and find it surpasses any Banjo I have had in my sixteen years' experience as Teacher and Concert Soloist. Your one piece strong arm is filling a long felt want, as it causes a more even vibration throughout the entire instrument, giving a beautiful resonant tone of great carrying power. In conclusion will say, I am very proud of this banjo, and shall continue to use and recommend your make to my children, brother professionals and the music loving public in general.

PROF. F. COLONEY ARMSTRONG, Concert Soloist and Teacher of the Banjo.

ERIE PA, February 26th, 1893

I heartily approve of the construction of the Converse Solid Arm Banjo, also the Converse Adjustable Tail piece, and the Converse non-slipping Bridge are of valuable importance to any Banjo.

J. EARL RABE, Teacher, Guitar Banjo and Mandolin

THE QUEEN CITY BANJO CLUB, CHARLOTTE, N. C., April 3, 1893

The Converse Solid Arm Banjo you sent me, received O. K., can say after a very close exam nation it is a very good Banjo and has such a true scale, also the tone is very good.

ARCHIE S. ANDERSON, Charlotte, N. C.

It has given me great pleasure to examine and test the "Converse Solid Arm Banjos" and certainly it is no exageration to say, they far excell all others in quality and quantity of tone, and from the excellence and solidity of their construction must necessarily improve with age; while the Banjos with the defective spinal columns (glued joint) cannot but fail to rapidly deteriate. It is fitting that this superlative Banjo should bear the name of Converse, as the surpassing excellence of his compositions for the instrument, exhibit a genius so overshadowing, that the expert players of the future will speak of him as the Chopin of the Banjo. Shall recommend the instrument to my pupils.

M. McLOUGHLIN, Teacher of the Banjo.

NEW YORK, May 5, 1893.

The Converse Solid Arm Banjos are great. The kest I've ever heard.

CHARLES E. PRATT, The distinguished Pianist and Composer.

NEW YORK, May 5, 1893.

It is with great pleasure I add my testimony to the <u>superior merits</u> of the Converse Solid Arm Banjos. In my professional experience both upon the stage and in teaching I have had occasion to use many banjos, and I consider it but simple justice to you, to say, that your instruments have invariably proved to be the most satisfactory, sustaining their full and rich tone even when accompanied by large orchestras, and distinctly heard throughout the largest halls and theatres. It is a satisfaction to possess a banjo that will not warp or spring out of shape after short usage, a weakness which has forced me to throw aside many instruments, and it is a surprise to me, that other makers who claim every thing for their banjos, don't employ the solid arm, which so strengthens and insures the durability of the banjo, and so greatly increases the power and quality of its tone.

NINA GORDON, Soubrette and Banjoist.

New York, May 8, 1893

The solid arm Converse Banjo which you sent me arrived, and is simply immense. I did not think it possible that there could be such a big difference in Banjos, it is a regular "knocker out" for all the Banjos that have been put against it. Is it the solid arm or your improved tail piece, that does the business, or is it both? It just "speaks" to the lightest touch. It is a beauty sure, and I believe you could hear it ten blocks off.

JOHN P. HOGAN, Teacher of Dancing.

Speaking of Banjos, I don't profess to be a banjoist, but as an ethiopian comedian covering many long years of experience, I have naturally become quite conversant with the instrument and though not a player, I think I know a good banjo when I hear it. The objection to the majority of the Banjos, one hears nowadays, is that the tone is thin and nasal, and has no carrying power, an Orchestra drowns them, but this is not the case with the Converse Solid Arm Banjos, you have very sensibly adhered to the genuine Banjo—the best in the world, with its solid "stick," which makes a solid instrument of it, and its superiority is quickly recognized in the substantial, loud melodious and rich musical quality of its tone.

ADD WEAVER, The well known Veteran Ethiopian Comedian and Delineator.

NEW YORK, May 6th, 1893.

As nearly as I can remember I purchased my Converse Solid Arm Banjo from you about years ago. I still have it and if such a thing were possible, it has improved with every years' use. It has been my companion, although subjected to all sorts of rough usage through all my professional ours. It still possesses its loud, brilliant, rich tone and I would not part with it for all the world Can I say more?

ALICE COLEMAN, Soubrette and Banjoist.

That the Converse Solid Arm Banjo is beautiful in design and finish goes without saying, a veritable "piece of Jewelry." As to its intrinsic merits (the grand result to be insured), well, of course, all who understand the instrument, must unhesitatingly admit the transcendant superiority obtained by the solid arm the advantages it secures in solidity, strength, and durability and naturally resulting in endowing the instrument with a rich, full and brilliant tone, whose quality may be readily recognized even by a novice.

I G. WITHERS, Teacher of Guitar and Banjo.

SAN ANTONIO, TEXAS, May 5th, 1893.

It gives me pleasure to be able to speak a good word for the "Converse Solid Arm Banjo." During very many years of teaching. I have used and sold a multitude of Banjos, trying all kinds ever striving to obtain the best, and selecting them from those manufacturers whom I have deemed the most reliable and painstaking; but I must admit that, with the exception of the "solid arm," all after but reasonable usage, have exhibited the same grave defect—a weak back, and with its inevitable cut-come, a springing forward of the neck (arm) which renders the instrument comparatively useless. To remedy this disaster, the neck must be pulled apart, and the dowel pin re-set and glued over; which however is but a temporary makeshift, for the old disease soon reappears, and generally in a more virulent form. That you will gain the support of all true friends of the banjo is my belief.

C. S. MATTISON, Teacher of Banjo, Mandolin and Guitar.

RED BANK N. J., July 7th, 189.

The Converse Solid Arm Banjo, is really a musical canjo beautiful in workmanship and unsurpassed in tone. The solid arm and strengthening bar is a great improvement on the frail arm commonly used in all other Banjos. The solid strengthening bar prevents the neck from warping, and when the instrument is strung high, there is no danger of springing the neck. The automatic or self-adjusting tail piece, is also a splendid thing, and is just the article I have been looking for.

CON BOYLE, The eminent Southern Banjoist and Composer

BABYLON, N. Y., July 1st, 1893

As a Musician I desire to add my name to the list of endorsers of the "Converse Solid Arm Banjos," and must say I never heard such a beautiful clear tone as given by the banjo, played by Frank Armstrong of this company. Your improvement in the one piece neck and adjustable tail piece, have much to do with the volume and viabration and your make should receive the endorsement of all musi cians. The above is my opinion, after trying Mr. Armstrong's Banjo myself.

Prof. HENRY SCHAFFER, Leader-Warren Concert Co.

New York. August 17th, 1893.

Yours in which you ask me to speak of your "Solid Arm" banjos came duly, and I mos cheerfully respond.

I still have the banjo you sent me to California some eight or ten years ago, have used continually throughout my travels over the country, and can unhesitatingly say that in all my experience I have not found its equal for brilliancy, richness and fullness of tone, and reliability. Always in orde No spring, no warp, no nothing but pure unadulterated banjo: and the good old solid arm goes a good wa to account for this.

BILLY ARLINGTON.

Formerly Arlington, Cotton and Kembles Minstrels.

The Frank B. Converse Solid Arm Banjo has arrived, and I am more than pleased with it. In all respects it proves itself worthy of the maker, being "Frank" and "solid" in tone and quality. Only a *true* musician could produce such an instrument, for I have tested it in Hall, Theatre and Drawing-room, and have found it true, clear and resonant in tone, both in song and solo playing, and it is particularly sweet for singing purposes; this does not imply that the instrument is not equal to the demands of a brilliant soloist, for I have been a critical listener, and consider the F. B. C. S. A. Banjo "Par excellence for all requirements."

CARA DANIELLS.

KNOXVILLE, IOWA, Aug. 7, 1894.

The Converse Banjo far excels all others in tone and is great for the stage. I have played it in large opera houses and it fills the house, and everyone says: "Wasn't the banjo an excellent tone?"

Yours truly,

GEO. BROYHILL.

It gives me much pleasure to testify to the superiority and high standing of your beautiful and sweet-toned Banjo. During all my professional career I have used every style of banjo, either of Foreign or Domestic manufacture, and I can truthfully say that "The Frank B. Converse Solid Arm Banjo" is equaled by few and surpassed by none. It embodies sweetness of tone, elegance of finish and general excellence more than any other instument I have ever performed on. It responds easily and quickly to the touch and has the most wonderful carrying powers, and therefore recommends itself to professionals and amateurs.

Yours very truly,

J. R. ALFREGE, Banjo Soloist, N. Y. Clipper.

MASON CITY, IOWA, Oct. 25, 1893.

I have a Frank B. Converse Banjo which I bought in 1865, and have played on it ever since, and do not think I can be better pleased.

Yours respectfully,

POP. SMITH.

St. Louis, Mo.

The Frank B. Converse Solid Arm Banjos which you sent us are very satisfactory.

BOLLMAN-DRUMHELLER MUSIC CO.

I am so pleased with your banjo that I cannot speak too highly of it. I thought I could never replace my old banjo, but as I believe in improvements I ventured playing on your Converse Solid Arm Banjo on the stage, and was thoroughly convinced after playing my solo by the applause I received that your banjo was much sweeter and more powerful in tone than any banjo I ever heard or played upon. I shall recommend it to all of my scholars.

Yours truly,

MORRIS WESTON.

ROCHESTER, N. Y., Jan. 20, 1894.

I will now give my greeting by letting you know that I am surprised at the Frank B. Converse Banjo which I am now using. It gives the best and sweetest tone ever heard on a banjo. I write this to let you know that I am astonished at such a banjo and will use no other.

Yours truly,

HERMAN MATZAT.

New York, Jan. 30, 1894.

I regard the Frank B. Converse Solid Arm Banjo as superior, in the following requisities: Sweetness and richness of tone, remarkable carrying qualities, clear renderings of tremolos, harmonies, stroke and Guitar style, as a triumphant exposition of them all. It is the possession of these essentials that has given to the Banjo its wonderful fame as the favorite and most popular of American musical instruments.

Respectfully,

JESSIE DELANE, Champion Lady Banjoist.

NEW YORK, March 9, 1894.

Banjo received all O. K. and I must say that I have tested it against all other makes, and I consider the Frank B. Converse Solid Arm Banjo the sweetest tone, most sensitive to the touch and the most perfect fingerboard of any banjo made. I recommend it to mr friends and pupils before any other.

Yours respectfully,

J. L. REAY, Performer and Teacher.

NEW YORK, March 14, 1894.

The Banjo which you made for me I consider "A—1," and cannot help recommending the Frank B. Converse Solid Arm Banjo. It combines both sweetness and power of tone.

Sincerely,

WM. C. DORÉ.

NEW YORK, March 16, 1894.

After a thorough examination of your solid arm banjos, I cheerfully recommend them to all who wish a first-class instrument in every particular; they possess a loud, rich and far reaching tone, and best of all improve with use. After an experience of over ten years as player and teacher, I say to all, the Converse Solid Arm Banjo will meet all requirements.

Respectfully,

MRS. W. H. KINGSLEY.

Banjo received O. K. and I am much pleased with it and hope to send order for many more.

St. Gharles Hotel.

Yours truly,

F. M. HOPPER.

BINGHAMTON, N. Y., April 17, 1894.

The "FRANK B. CONVERSE BANJO," was better than I expected, and was a beauty in finish as well as tone

Yours respectfully,

H. R. MABLE,

Minneapolis. Oct. 23, 1893.

We have thoroughly tested the two Banjos you made for us and find they possess a beautiful tone; they are also perfect in all positions and the workmanship is second to none. The new tail piece is also a great improvement, in fact they are all you claim.

Yours respectfully,

OKLAHOMA BILL AND PRAIRIE MAY.

New York, June 21, 1897.

Having used the "FRANK B. CONVERSE SOLID ARM BANJO." for the past five or six years. I feel perfectly satisfied in endorsing them as the best banjos made. They possess a clear, sweet, yet powerful and carrying tone and are beautiful in design and finish. I will cheerfully recommend them to all my pupils and friends that are in want of a HIGH GRADE BANJO.

WALTER A. NORWOOD,

Teacher of Banjo and Mandolin.

No. 2249 Third Avenue, New York, N. Y.

OGDENSBURG, N. Y., Nov., 11, 1896.

H. S. GORDON;-

Dear Sir:—I am very much pleased with the "CONVERSE SOLID ARM BANJO." With all the new fangled patents of other makes, the SOLID ARM puts them all in the shade for real merit.

Yours truly,

R. E. GREEN.

Teacher of Violin, Banjo, Mandolin, Guitar and Cornet.

LIST OF PROFESSIONALS AND ARTISTS

- - USING THE - -

Converse Solid Arm Banjo.

John M. Turner, Miss Jessie Delane, Voss L. Ossman,

J. L. Reay,

Miss Cara Daniells,

J. S. Burdett,

Frank Armstrong,

John P. Hogan,

A. S. Anderson,

J. Earl Rabe,

Add Weaver,

Henry Schaffer.

Walter A. Norwood.

Geo. W. Gregory,

Mrs. Wm. H. Kingsley,

Billy Arlington,

Mrs. E. J. Steele,

Miss Claribel Jeffery,

James Horton,

C, S. Mattison,

Geo. Broyhill,

H. R. Mable,

M. McLoughlin,

Alice Coleman,

J. J. Watson,

W. T. Michels, of the Alfrege Trio.

William C. Dore, of Dore Bros

Billy Carter,

M. Con Boyle,

J. R. Alfrege,

Oklahoma Bill,

Miss M. Osborne, Morris Weston,

R. J. Diegle.

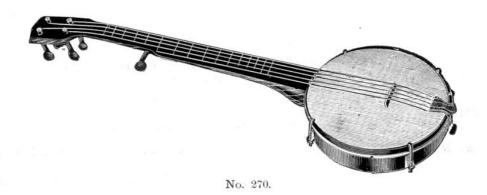
P. Jessie,

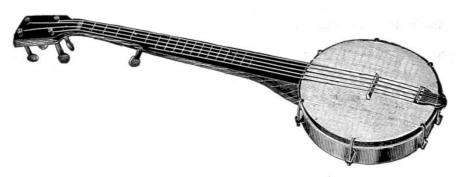
Nina Gordon,

I. G. Withers,

R. W. Brailsford.

Unsurpassed in Quality and Style for the Price.

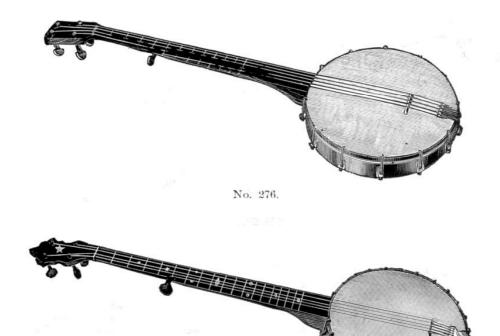




No. 271.

PICCOLO BANJOS.

- No. 270 8 inch, 4 Brass Shield Brackets, Sheepskin Head, Nickel Polished Rim, Imitation Walnut Neck, Japanned Hoop, Marked Frets, Nickel Plated Tail Piece......Each \$ 1.75
- No. 271 8 inch, 6 Brass Shield Brackets, Calfskin Head, Nickel Polished Rim, Imitation Walnut Neck, Brass Hoop, Marked Frets, Nickel Plated Tail Piece............Each \$ 2 25
- No. 273 8 inch, 8 Brass Stud Brackets, Calfskin Head, Nickel Plated Rim Wood Lined, Imitation Walnut Neck, Raised Frets, Brass Hoop, Nickel Plated Tail Piece....Each \$ 3 75

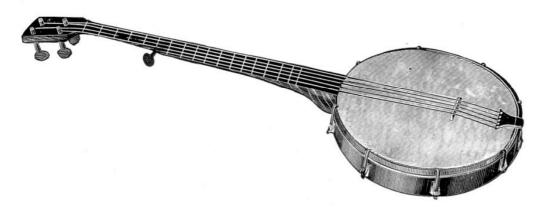


No. 282.

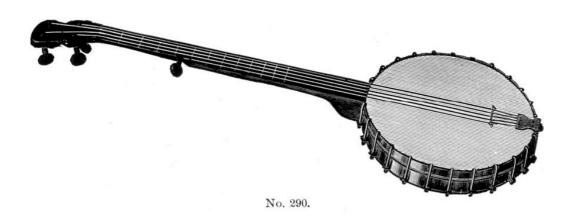
LADIES' SIZE BANJOS.

10 inch Rim, 171/2 inch Fingerboard.

- No. 275 10 inch, 4 Brass Shield Brackets, Sheepskin Head, Imitation Rosewood Rim,
 Imitation Walnut Neck, Marked Frets, Japanned Hoop, Nickel Plated Tail Piece. Each \$ 2 00
- No. 276 10 inch, 6 Brass Shield Brackets, Calfskin Head, Nickel Polished Rim, Imitation
 Walnut Neck, Marked Frets, Brass Hoop, Nickel Plated Tail Piece............Each \$3 50



No. 285.

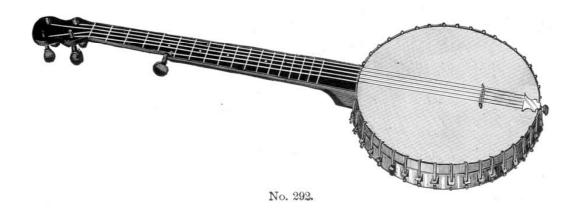


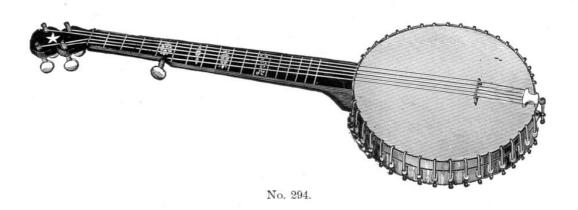
GENTLEMEN'S SIZE.

11 inch Rim, 18 inch Fingerboard.

- No. 285 11 inch, 8 Brass Stud Brackets, Calfskin Head, Imitation Rosewood Rim, Imitation Walnut Neck, Marked Frets, Polished Brass Hoop, Nickel Plated Tail Piece......Each \$ 3 40
- No. 287 11 inch, 12 Brass Stud Brackets, Calfskin Head, Nickel Rim Wood Lined, Walnut Neck, German Silver Raised Frets, Polished Brass Hoop, Nickel Plated Tail Piece, Each \$ 6 00
- No. 290 11 inch, 24 Professional Nickel Plated Stud Brackets, otherwise same as No. 288..... Each \$ 8 00

BANJOS.





GENTLEMEN'S SIZE.

11 inch Rim, 18 inch Fingerboard.

No. 292	11 inch, 38 Professional Nickel Plated Brackets, Calfskin Head, Spun Nickel Plated	
	Rim Wood Lined, Wire Edge, Scroll Walnut Neck with Square Stick, Ebonized	
	Fingerboard, German Silver Raised Frets, Inlaid Position Dots, Nickel Plated	
	Hoop, Celluloid Pegs, Nickel Plated Tail Piece with Bolt and NutEach \$9 0	00

No. 294	11 inch, 30 Professional Nickel Plated Brackets, otherwise the same as No. 292, except
	Finely Polished Walnut Neck, Fingerboard Inlaid with Elaborate Designs of
	Celluloid Each \$ 11 00





GENTLEMEN'S SIZE.

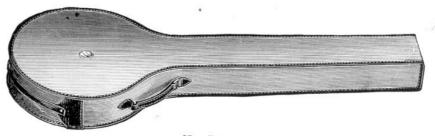
11 inch Rim, 18 inch Fingerboard.

BANJO BAGS.



Nos. 56 to 67.

No.	56	Green Felt	Bag, 1st Qualit	y, Box Shape,	Patent Butte	ons, 8	inch		Each	\$ 1	50
"	57			"	4 6	10					50
"	58				"	11					50
6.6	59	66		"						- 6	50
66	60	Mackintosh,	Waterproof, Be	est Quality, Bo	x Shape, Pate	nt But	ttons.	, 8 inch		2	20
66	61	""	"	"	"			10 "		-	20
66	62	66		"	"			11 "		_	20
66	63			"	6.	11 N		12 "		2	20
46	64	Carvas Bag	Fleece Lined,	Box Shape, Pa	tent Buttons.	, 8 inc	h			1	20
66	65	"	66	6.6	"						20
4.6	66	CL	66	"	4.6					-	20
44	67	"	64	"						1	20



No. 73.



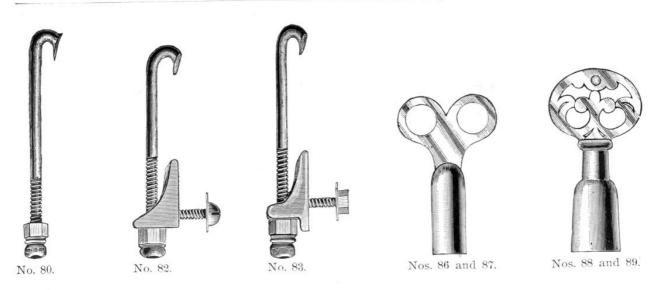
No. 75.

BANJO CASES.

To Fit 8, 10, 11 and 12 inch Banjo.

No.	70	Wood Case, Black, Hooks and Lock, Flannel Lined	3 00	1
66	73	Canvas Case, Stiff, Leather Bound	2 2/	
"	71	Leather Case, Embossed, Flannel Lined	6	
66	75	Leather Case, Extra Quality, Finely Embossed, Flannel Lined	7	
"	76	Leather Case, Extra Heavy, Elegantly Embossed, Velvet Lined	1	

N. B.—In ordering please state for which size Banjo.

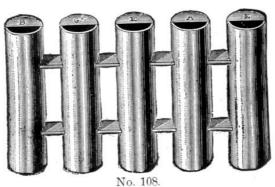


BANJO HOOKS, BRACKETS AND WRENCHES.

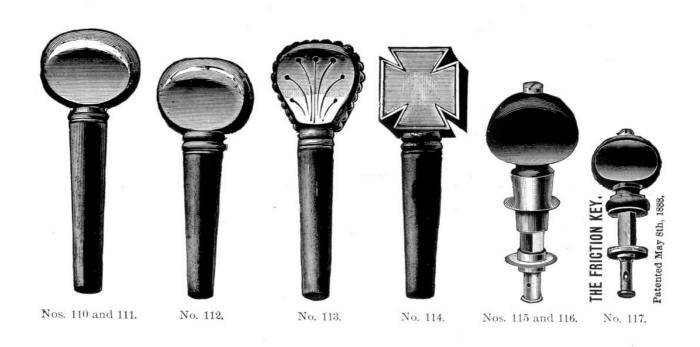
No	90	Hook with Hexagon Nut, Nickel Plated	Dozen	\$0	90
INO.	00	Tion with Heady in the Nickel Pleted	6.6	1	25
	82	Bracket complete with Hexagon Nut, Nickel Plated		2	25
	85	Bracket and Inside	**	1	10
4.6	86	Wrench, Brass, for Hexagon Nut			3.U.
4.6	87	Wrench, Nickel Plated, for Hexagon Nut	4.6	100	50
4.4	88	Wrench, Brass, Large, " "	66	1	10
		Wrench, Nickel, Large, " "	66	1	50



BANJO THIMBLES.



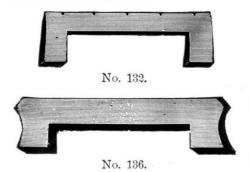
BANJO TUNING PIPES.



BANJO PEGS.

No	. 110	Imitation	Ebor	ıy, Po	lish	ed, P	earl Dot	· · · · · · · · · · · · · · · ·				Per	Dozen	\$ 0	63
4.4	111	Ebony,			* *								**		80
4.4	112	Celluloid	Ivory	·	• • • •								"	1	25
4.1	113	**	* *	fancy										1	75
	114	"	31616	Malte	ese (Cross							**	1	75
* *	115	3.6	**	Cham	pior	ı, wh	ite					Per	Set of 5	2	00
6.4	116	**	4.6			bla	.ck	• • • • • • • • • • •			• • • • • • • • • • • • • • • • • • • •			2	00
1.2	117	44	6.6	Fricti	ion l	Key							4.6	1	00
							ord kt								
							BANJ	O HEA	DS.						
							N.								
No.	121	Calfskin,	14 inc	ch for	10	or 11	inch Banjo	good qu	ality.			Per	Dozen	8	50
4.4	122	**	16 ''		12	inch	Banjo, good	quality.				.i	**	12	50
**	123	- "	14 ''		10	or 11	inch Banjo,	Jos. Rog	ers, Jr	r			***	13	15
	124	**	16 "	"	12	inch	Banjo	**	**				761	17	45

BANJO FRET WIRE.







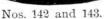
The Converse Patent Bridge.

The feet being bevelled indents the head sufficiently to prevent the bridge from slipping and thereby obviating the use of rosin for that purpose.

BANJO BRIDGES.

No.	130	Cedar, notchedP	er dozen \$ 0	20
4.6	131	Maple. "	4.6	25
. 44	132	" selected wood	"	40
	133	Rosewood "		30
6.6	134	Ebony "		35
	135	Maple, Hunter's Model, notched	1	1 50
4.4	136	Celluloid or Imitation Ivory	" 1	10
"	137	The Frank B. Converse Patent, Maple, notched, Hand Made	" 1	1 50













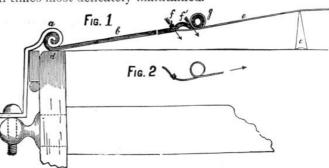
BANJO TAIL PIECES.

		\$4500 PM 5000 AV	F 1	er i encorre	
No.	142	Black, Plain.	Per dozen \$	5 0 40	1
4.4	143	Ebony "	4.6	60	ŧ
4.6	144	" Pearl Inlaid	4.6	4 00	
4.4	145	" Metal Fastener.	6.4	2 00	1
4.6	146	Wood's Patent	4	3 00	1
4.6	147	Tail Piece Bolt and End Screw, nickel	4.4	1 25	
4.6	147	Tail Piece Bolt and End Screw, nickel	"	1 25	

THE CONVERSE TAIL PIECE was invented to overcome the objectionable tone-depressing features existing in all rigid or fixed tail pieces; and being self-adjusting in action, the natural pressure of the strings upon the bridge is at all times most delicately maintained.



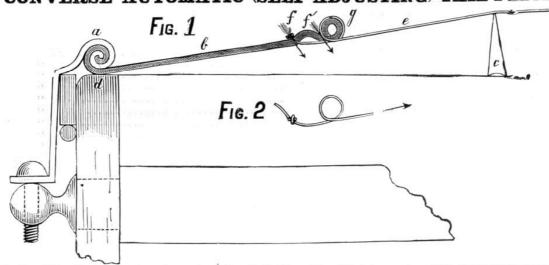
The Frank B. Converse Patent Banjo Tail Piece.



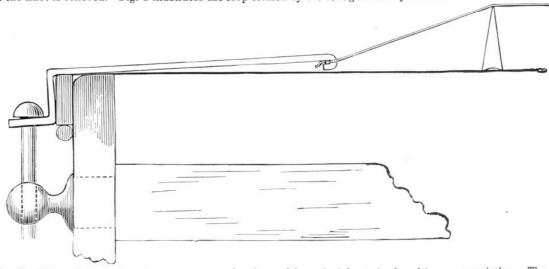
This tail piece consists of two pieces, interlocked by a hinge joint shown at a, which allows a free movement of the "apron b," thereby conforming to the height and vibration of the bridge (c), and maintaining a straight drawing line between the apex of the bridge and the point d, where it rests on the top of the rim. The string, e, is knotted at f, and passes through and around the scroll g, where it again passes through another hole at f, and is then carried to the bridge. By this mode the strain on the knot is relieved. Fig. 2 illustrates the loop formed by the string in its adjustment.

ENLARGED VIEW OF THE

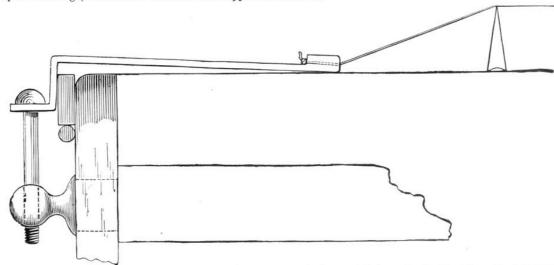
CONVERSE AUTOMATIC (SELF-ADJUSTING) TAIL-PIECE.



No. 8.—This tail-piece consists of two pieces, interlocked by a hinge joint shown at a, which allows a free movement of the "apron b," thereby conforming to the height and vibration of the bridge (c), and maintaining a straight drawing line between the apex of the bridge and the point d, where it rests on the top of the rim. The string, e, is knotted at f, and passes through and around the scroll g, where it again passes through another hole at f', and is then carried to the bridge. By this mode the strain on the knot is relieved. Fig. 2 illustrates the loop formed by the string in its adjustment.



No. 9.—View of a tail-piece in common use, showing a false principle, to be found in many varieties. The tail-piece being rigidly fixed, breaks the true line between the rim and the apex of the bridge, and this, bringing an unnatural pressure to bear upon the bridge, restricts its vibration and suppresses the tone.



but another, and more vicious. As shown, the apron is made to press tightly upon the "sounding board," thus further restricting its vibration.

We deem further illustrations of this subject superfluous, as those given show the erroneous principles inseparable from the rigid, bolted tail-piece; and any special difference consisting only in the pattern or design adopted,

BANJO STRINGS.

No.	175	Gut, 1st	and 5th	String,	6 feet	long, si	nooth,	fine qua	lity			1	Per Bundle	\$ 2	90
4.4	178		, " 5th		6 "	" ro	ugh	6.6						2	90
6.61	180	" 2d	String, 6	feet lor	ng, sm	ooth, fine	e quali	ty					"	3	25
66	181	" 2d	" 6	6.6	ro	ugh,	6.6						"	3	25
66	183	" 3d	" 6	66	sn	nooth							"	3	90
6.6	184	" 3d	66	66	roi	agh	4.6						6.6	3	90
	192		and 5th	String.			perior						6.6	3	00
	195	6 2d	String 9	length	s. sur	erior au	ality						4.4	4	38
	198	4 3d			, -ap	"							6.6	4	88
	204	Stool W			String	Silver p			(in				Per Dozen		20
	$204 \\ 207$	bleet II.	2d St	ring Si	lver p	lated	interest .		("	"	6.	1 75)	6.6		20
	210	6.6		11ng, 51	i p	ateu				4.	66	1 75)			20
	206		ou		tring				plated. ("	4.4		5 000	. 6		$\overline{75}$
	208								(·		4.6	5 000	4.6		75
		"	3d "		ack L	iamond,	66	praced	("	66	6.6	5 00)	6.6		75
	212														50
	216	Covered			reer w		" B	lack Dia	mond Wire.				6.6	1	10
"	215		4th						mond wife.					_	65
"	219	Covered		ig, whi	te Siik	40 ·			• • • • • • • • • • • • • • • • • • •						75
	222		1011	-	- 6				40 inch					1	25
" "	225	G . 0 G	4th "												65
"	228	Set of G	ut and Co	overed	Strings	S							1 100 01 0		20
44	231		eel Strin	gs, Silv	er piai										35
	214			• •		Black	Diamo	id wire.							00
NT	1770	No. 00	Stool W	iro 1st	or 5th	String	on Spe	ools		2002 (2002) (2002)				\$ 0	75
No.	$\frac{1770}{1771}$	" ()	Bleet W.	1et	" 5tl	n ''	on ope								70
6.6	1772	" 1			or 5tl		6.6								60
	1773	11 2	4.6												50
	1774	_		2d .	"	"									50
	1775		"	3d	. 6										50
	1776	5													45
	3030				or 5th	String o			s					1	03
66	3031	" 00			or 5th		"	,, spoo							03
			. 6		or 5th	6.6		6.6							93
"	3032	" 2				on Pater	t Spoo	ls							93
	3033	_		2d	String "	on rater	ii spoo								93
	3034	11 4		2d 3d	4.6										88
	3035	1		3d											88
4.4	3036	" 5		30											00

THE CONVERSE UNEXCELLED BANJO STRINGS.



Made from selected gut, are clear and transparent, and are unexcelled for strength and purity of tone. Each string wrapped in oil paper and in separate envelope. Put up in square boxes of 30 strings, or in Sets of 5 Strings.

,	Stri	ngs.								
]						Strin			\$ 5	40
7	No.					a Strin			\$ 5	40
]	No.					g, 6 f			5	40
	No	241	Gut,	2d	Strin	g, 6 f	eet 1	ong		40
1	No.	243	Gut,	5q	Strin	g, 6 i	feet 1	ong	5	75
	No.					g, 6 pe			5	75
	No.					tring,			1	25
	No.					andper			1	0

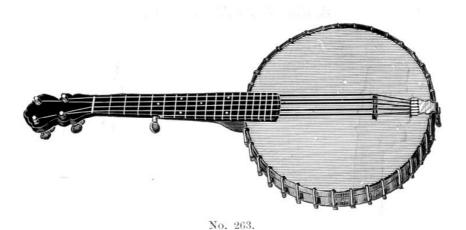
BANJO BOOKS.

Converse, Frank B. Banjo Made Easy. Bound in Paper			0 95 1 27
Size 9x11¾ inches. Contains 90 pages. 18 pages of instruction especially adapted for the Beginner. 59 page music for Banjo and 13 pages of Duets for two Banjos.	es devoted	to	
Converse, Frank B. Analytical Method for Banjo. Bound in Paper			1 58 1 88
It is the most complete and thorough method for the Banjo yet publis contains 167 brilliant pieces together with pieces for two Banj		so	
Converse, Frank B. Banjo Without a Master. Bound in Paper		Each	35
Contains an easy treatise on the Banjo and 84 pieces easily arran	ngea.		
Converse, Frank B. Banjo Songs. Bound in Boards			1 88
playable accompaniments and preludes.			
Converse, Frank B. Classic Banjo Duets. Bound in Paper		Each	1 58
" " Boards			1 88
Size 91/4 x111/2. Contains 72 pages.			
Contains 28 pieces arranged for two Banjos.	1-		
Also each piece is so arranged that it can be played as a Banjo			
Guckert, E. N. Chords for the Banjo. Paper			25
A simplified system for learning to play the chords of the Banjo in every	y key witho	ut	
notes or teacher.			
MUSIC FOR BANJO.			
1 Arkansas Traveller, Variations. Aurora Galop.	Frank B. Co	nverse {	0 25
2 Breeze Galop. Cascade Waltz.	**		25
3 Carnival Jig Melody	"		25
4 Carlisle Waltz.	46		25
Coaching Medley. () 5 Devil's March (Von Suppé)			25
6 { Dream Mazurka. }	**	"	25
7 { Fleur de l'Amé Waltz. } } Fawn Mazurka. }	**	**	25
8 Grace Waltz. Hampton Medley, Characteristic	4.6	4.6	25
9 Home Sweet Home, Variations	"	44	50
10 { Jubilee Jig Médley. }			
	"	**	25
11 { Lovers' Quarrel (W. Forest). } Nightingale, The (Carl Zeller). }	"		25 25
11 { Lovers' Quarrel (W. Forest). } Nightingale, The (Carl Zeller). } 12 March Medley			

MUSIC FOR BANJO.-continued.

Russia-Russian National Hymn. Austrian-Austrian National Hymn. Germany—Die Wacht Am Rhein.	(National Airs:			
15 Spanish Fandango, Characteristic. 25 26 16 Sparkling Jeweis Schottische (Edwin Christie). 26 25 Sweet Souvenir Waltz. 20 20 20 20 20 20 20 2	14 Austria—Austrian National Hymn. By I Germany—Die Wacht Am Rhein.	₹rank B.	Converse \$ 0	25
16 Sparkling Jewels Schottische (Edwin Christie) 25 35 Sweet Souvenir Waltz 20 20 18 Tristesse Waltz 25 17 17 17 18 19 22 23 18 27 18 19 22 24 18 25 25 25 25 25 25 25 2		5.6		25
18 Tristesse Waltz 25 19 22nd Regiment March (Gungl). 25 20 27 28 28 290 28 28 28 28 28 28 28 2	16) Sparkling Jewels Schottische (Edwin Christie).	k :	46	25
18 Tristesse Waltz 25 19 22nd Regiment March (Gungl). 25 20 27 28 28 290 28 28 28 28 28 28 28 2	17 Swinging Bell Chimes (one performer on two banjos)		4.6	20
19 22nd Regiment March (Gungh). 25 25			**	25
MUSIC FOR TWO BANJOS			44	25
Bella Waltz (Lamothe).			**	25
Chimes of Normandy Waltz (Planquette). 25 Camp of the Gipsies (F. Behr). Henry C. Blackmar 35 Farewell to the Piano (Beethoven). Frank B. Converse 25 Good Night (Loeschhorn). 25 Governor Dagett's Quickstep. 30 In the Valley, Polka Francaise (Pehel). 30 In the Valley, Polka Francaise (Pehel). 30 In the Valley, Polka Francaise (Pehel). 35 Let us Love Waltz (Aimons nous), (Lecocq). 35 Longing for Home (Heimweh), (Jungman). 35 Longing for Home (Heimweh), (Jungman). 36 Lullaby from Erminic (Jacobowski). 30 Musical Cloek (C. Faust). 30 Musical Cloek (C. Faust). 30 Musical Cloek (C. Faust). 35 Nancy Lee Quickstep (Adams). 35 Nancy Lee Quickstep (Adams). 35 Nancy Lee Quickstep (Adams). 35 Nancy Lee Quickstep (Brauss). 36 Nancy Lee Quickstep (Strauss). 36 Nancy Lee Quickstep (Strauss). 36 Nancy Lee Quickstep (Midian Jig. 36 Nancy Lee Quickstep (Strauss). 37 Nancy Lee Quickstep (Strauss). 38 Nancy Lee Quickstep (Strauss). 37 Nancy Lee Quickstep (MUSIC FOR TWO BANJOS.			
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MUSIC FOR BANJO AND PIANO. Skirt Dance (Meyer Lutz)			**	
Skirt Dance (Meyer Lutz)	waves of the Ocean Galop (Blake)			90
MUSIC FOR TWO BANJOS AND GUITAR.	MUSIC FOR BANJO AND PIANO.			
	Skirt Dance (Meyer Lutz).	Н.	C. Biackmar	40
Pickaninnies' Frolic (Wing Dance), (C. Simpson)	MUSIC FOR TWO BANJOS AND GUIT	AR.		
	Pickaninnies' Frolic (Wing Dance), (C. Simpson)	J	. G. Withers	35

BANJORINES.



12½ inch Rim, 12 inch Fingerboard.

No. 262—20 Brackets. Nickel plated Rim with Wire Edge. Grooved Hoop. Walnut Neck. Scroll Head. Ebony Fingerboard. Position Dots. German Silver Frets. Calfskin Head. Ebony Pegs. Nickel Tail Piece
BANJORINE BRIDGES.
No. 265—Maple, notched
DANIODINE DAGG
BANJORINE BAGS.
No. 266—Green Felt Bag. Box Shape. Patent Buttons
BANJORINE CASES.
No. 267—Canvas. Stiff. Leather Bound

GUITARS.

AMERICAN MANUFACTURE.



2 a

No.	. 0000.—Imitation Mahogany Each	\$ 4	38
No.	. 000.—Imitation Mahogany, Walnut Fingerboard	\$ 5	00
No.	. OO.—Maple, Stained Imitation Mahogany, Walnut Fingerboard, Nickel Tail-piece, Polished, Each	\$ 5	88
No.	O.—Imitation Rosewood, Walnut Fingerboard. Inlaid Sound Hole, Rosewood Bridge.		
	Top with White Edge Poliched		0.0

GUITARS.

AMERICAN MANUFACTURE.



No. AA.—Mahogany. Rosewood Fingerboard. White Front Edges. Inlaid Sound Hole......Each \$ 9 38

- No. B.—Rosewood Veneered. Mahogany Neck, Ebony Fingerboard. Sound Hole inlaid with Colored Wood. Rosewood Bridge. Top with White Edge. French Polished........Each \$ 12 50

THE CELEBRATED GORDON GUITAR.

AMERICAN MANUFACTURE,



EACH GUITAR FULLY WARRANTED.

POINTS IN COMMON.

STYLES 1 and 2. Neck Mahogany Finish. Rosewood Fingerboard, Pearl Inlaid Position Dots German Silver, Frets, Inlaid Wood around Sound Hole, Bridge Pins and Button Inlaid with Pearl, Brass Machine Head.



STYLE 1. Maple Body, Mahogany Finish, Nicely Polished Rosewood Bridge.

STYLE 2. Solid Sycamore Body, with fine Natural Grain, Nicely Polished, White Front Edge, Rosewood Bridge Inlaid with Pearl with Nickel Tail Piece.

STYLE 3. Solid Oak Body, otherwise same as Style 2.

STYLE 3.
Standard Size,
\$12.50





STYLE 1. Standard Size, \$10.75

POINTS IN COMMON.

STYLES 4 and 5. Mahogany Neck. Rosewood Fingerboard with Pearl Position Dots, German Silver Frets, Bridge Pins and Button Inlaid with Pearl, Brass Machine Head.

SPECIAL DESCRIPTION.

STYLE 4. Solid Mahogany Body, Finely Inlaid with Wood around Sound Hole, Nicely Polished, with Nickel Tail Piece.

STYLE 5. Solid Magnolia Body, very rich Natural Grain, White Front Edge, Handsomely Inlaid with Marquetry and Wood around Sound Hole, Nicely Polished.



STYLE 4.

Standard Size,

STYLE 5.

Standard Size.

\$14.00.

\$15.00

POINTS IN COMMON.

STYLES 6 and 7.—One Ring of Ornamental Inlaying around Sound Hole, Mahogany Neck, German Silver Frets, Bridge Pins and Button Inlaid with Pearl, Ebony Heel, Best Quality Brass Machine Head.



SPECIAL DESCRIPTION.

STYLE 6.—Maple Body, Rosewood Finish, Convex Ebony Fingerboard with Pearl Position Dots, Ebony Bridge, Finely Polished.

STYLE 7.—
Solid Rosewood
Body, Dead Finish, Smoothly
Polished, Inlaid
Stripe around
Side under End
Pin, Convex
Rosewood Fingerboard with
Pearl Position
Dots, Rosewood
Bridge.



STYLE 6.

Two-Third Size, \$16.00 Standard Size, 16.00 Concert Size, 18.50 Large Concert Size, 22.00



STYLE 7.

Two-Third Size, \$20.00 Standard Size, 20.00 Large Concert Size, 28.00



POINTS IN COMMON.

STYLES 8 and 9.—Solid Rosewood (Body Finely Polished, Two Rings of Ornamental Inlaying around Sound Hole, Inlaid Stripe across Side under End Pin, Mahogany Neck, Convex Rosewood Fingerboard with Pearl Position Dots, German Silver Frets, Rosewood Bridge, Bridge Pins and Button Inlaid with Pearl, Ebony Heel, Best Quality Brass Machine Head.

745

SPECIAL DESCRIPTION.

STYLE 9.— Edge of Top Neatly Inlaid with Wood.



Two-Third Size, \$22.50 Standard Size, 22.50 Concert Size, 28.25 Large Concert Size, 34.00



Two-Third Size, \$24.50 Standard Size, 24.50 Large Concert Size, 36.25

POINTS IN COMMON.

STYLES 10 and 11.—Solid Rosewood Body Richly Polished, Three Rings of Ornamental Inlaying around Sound Hole, Mahogany Neck, Convex Ebony Fingerboard with Pearl Position Dots, German Silver Frets, Ebony Bridge, Bridge Pins and Button Inlaid with Pearl, Ebony Heel, Fancy Inlaid Stripe down Back and across Side under End Pin, Front of Head Veneered with Rosewood, Best Quality Brass Machine Head.



SPECIAL DESCRIPTION.

STYLE 10.—
Edge of Top
Richly Inlaid.
STYLE 11.—
Edge of Top
Richly Inlaid,
Edge of Back
Richly Inlaid
with White
Holly.



STYLE 10.

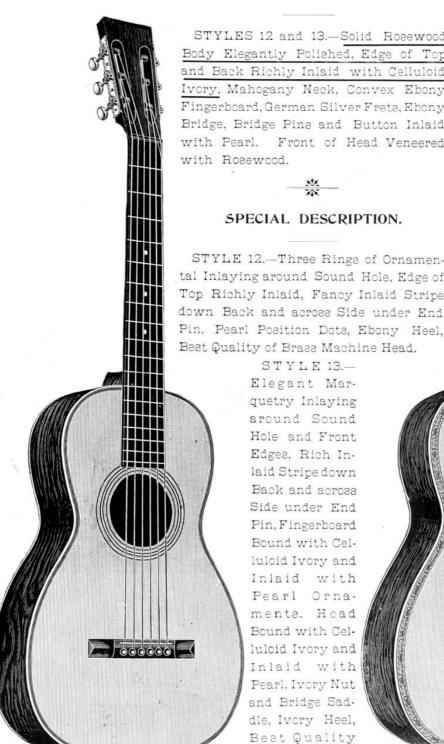
Two=Third Size, \$30.00 Standard Size, 30.00

STYLE 11.

Two-Third Size, \$32.50 Standard Size, 32.50

Note.—Larger sizes made to order. Prices quoted on application.

POINTS IN COMMON.



STYLE 12. Two=Third Size, \$35.00 Standard Size,

Bridge, Bridge Pins and Button Inlaid with Pearl. Front of Head Veneered with Rosewood. SPECIAL DESCRIPTION. STYLE 12.—Three Rings of Ornamental Inlaying around Sound Hole, Edge of Top Richly Inlaid, Fancy Inlaid Stripe down Back and across Side under End Pin, Pearl Position Dots, Ebony Heel. Best Quality of Brass Machine Head. STYLE 13.-Elegant Marquetry Inlaying around Sound Hole and Front Edges, Rich Inlaid Stripe down Back and across Side under End Pin, Fingerboard Bound with Celluloid Ivory and

> Inlaid with Pearl Ornaments. Head Bound with Celluloid Ivory and Inlaid with



STYLE 13. Two-Third Size, \$60.00 Standard Size, 60.00

Note.—Larger sizes made to order. Prices quoted on application.

German Silver Machine Head.



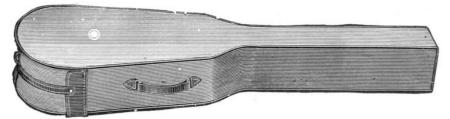
STYLE 14.

Solid Rosewood Body Elegantly Polished, Elaborate Marquetry Inlaying around Sound Hole and Front Edges, Rich Inlaid Stripe down back and across side under End Pin, Edge of top and back bound with Ivory, Mahogany Neck, Face of Head Veneered with Rosewood and bound with Ivory and Elaborately Inlaid with Pearl, Convex Ebony Finger Board bound with Ivory and Inlaid with Elaborate Pearl Ornaments, German Silver Frets, Ebony Bridge, Bridge Pins and Button Inlaid with Pearl, Ivory Heel, Ivory Nut and Bridge Saddle, Finest Quality German Silver Machine Head.

Two-Third	ize\$ 82	50
Standard		50



Nos. 374, 375 and 376.



Nos. 355, 356, 357 and 358.



Nos. 350, 351, 352 and 353.

GUITAR BAGS.

No.	370	Green Felt	Bag, Pate	ent Button	s, First Q	Quality,	Ladies'	Size	Each	\$	2 0	00
	371			٠.	66		Standar	rd Size			2 0	00
66	372	66 66		4.6	4.6			Size			2 0	00
4.	374	Canvas Bas	Flannel	lined. Pate	ent Butto	ns Lad		e			1 8	35
6.6	375	66 66	66	6: .				ize			1 8	35
6.	376		4.6					ze			37	35
66	3761	46 46		4.6				ert Size				35
6.	3661	Macintosh	Waterpro	of Best O	nality Pa	atent R	uttong 1	Ladies' Size				33
66	3671	11	· · · · · ·	16		44		Standard Size			2 6	-
4.6	3681	4.6	4.4	4.6				Concert Size			2 6	
	$369\frac{1}{5}$				6.6	6.6		Large Concert Size			2 6	
					GUIT	TAR	CASE	ES.				
No.	350	Canvas. Lad	ies' Size.		ν				Each	\$	2 2	0
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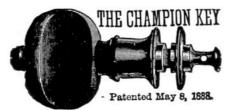
 $\frac{367}{368}$

GUITAR END PIN.



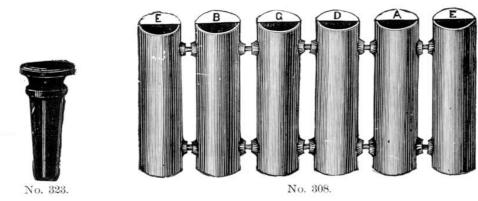
GUITAR PEGS.

No. 314.



Nos. 318 and 319.

CHAMPION GUITAR PEG.



GUITAR BRIDGE PIN.

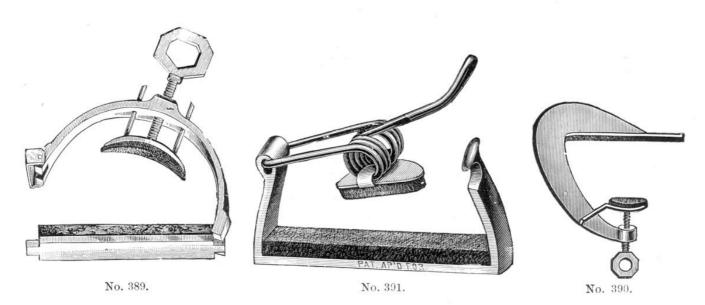




Nos. 326 and 327.

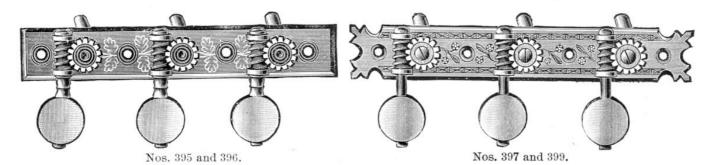
GUITAR BRIDGE.

		GUITAR BRIDGES.	
No.	326	Maple, German Silver Frets	80
"	327	Ebony, " " " 2	00
"	328	" Ivory Frets, Elegant Pattern " 8	50
4.6	329	" German Silver Frets, (to be used with Metal Tailpiece) " 3	50
		GUITAD DDIDGE DING	
		GUITAR BRIDGE PINS.	
No.	332	Pear Tree, Black, Pearl Eye	25
" "	333	Ebony, Pearl Eye "	30
	334	Bone, Goldfish Eye	60
**	335	Ivory Celluloid"	75
		GUITAR END PINS.	
No.	322	Boxwood, Black, Pearl Eye	30
	323	Ebony, " " " " " " " " " " " " " " " " " " "	60
4.6	324	Ivory Celluloid, "" "	25
		GUITAR FINGERBOARDS.	
No.	300	Ebony, without Frets	70
	301		50
		GUITAR FRETS.	
		= 1	
No.	305	T Shape, German Silver	35
			ļ
		GUITAR PEGS.	
No.	310	Pear Tree, Black, Pearl Eye in each end	30
	312	Boxwood, " " " " " " " " " " " " " " " " " " "	95
	314		10
	318		50
"	319	34% 97 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 -	50
		CHITAD TAN DIEGEG	
		GUITAR TAILPIECES.	
No.	380	Metal, Nickel-Plated, with Large Button	60
4 6	381	" Adjustable, (Owen & Eggert Patent) " 1	88
		GUITAR TUNERS.	
No.	308	German Silver, Set of 6 Pitch Pipes, 6 Tones	80



GUITAR CAPO D'ASTROS

No.	386	Black, Plain	Dozen	8 1 1	10
4.4	387	Ebony "	6.6	2 2	25
	388	" Pearl Flowers		4 8	30
4 6	389	German Silver, Regular Pattern		7 0	0
66	390	" New Model	"	7 5	50
6.6	391	Nickel Plated, Spring Action.	66	6 2	25



GUITAR PATENT HEADS.

No.	395	Brass, Good Qu	ialty, A	meric	ın	Per Set	\$ 0	90
"	396	Nickeled "		66		"	1	50
	397	Brass, Wheels	with Sci	rews,	American		1	75
"	399	German Silver,	Wheels	with	Screws	44	2	20
44	400		4.6	4.6	" Ivory Finger Button, Better		5	75

GUITAR PATENT HEAD PARTS.

No.	404	Cog Wheel, Brass, with Axle	Dozen :	\$ 1 10
66	405	" " " and Screw		1 30
	406	Tubing for Axle, Brass	66	.80
44	408	Winding Screws with Brass Sockets		2 40
66	410	Finger Button, Bone	6.6	.95
6.6	$410\frac{1}{2}$	Winding Screw with Brass Socket and Finger Button.	"	3 00

GUITAR STRINGS.

Gut.

No. 241 241 241 241 242 247 247	3 B or 2d, """ """ """ """ """ """ """ """ """ "	4 5 5 5 8 8 8	38 38 63 63 63 75 75 50
	Wound on White Silk.		
No. 415 '' 419 '' 420 '' 421	D or 4th, """"""""""""""""""""""""""""""""""""	8 0	70 70 85 95
	Wound on White Silk, Fancy Silk Ends.		or
No. 416 '' 417	A or 5th, " " " " " " " " " " " " " " " " " " "	1	85 00 1 15
	Steel Wire Wound.		
No. 431 432 434 434 428 429 430 430	G or 3rd Wound on Finest Quality of Steel Wire	1 1 1	50 50 70 1 00 1 10 1 20 1 50
	Wound on Silk and Steel Wire (Compound.)		
No. 401 402 403 407	G or 3d Wound on Finest Quality of White Silk, Steel Wire Center. Dozen to G or 4th. """ """ """ """ """ """ """ """ """ "	\$ 0	50 70 85 95
	Steel Wire.		
No. 425 426 427 428 424 1775 1776 1777 1778 1778 3036 3036 3038 3038	B or 2d, G or 3d G or	\$ (20 20 75 75 75 50 45 40 40 88 88 78 78
	Guitar Strings in Sets.		
No. 436 438 438 446	Gut and Covered on Silk, Set Complete, 6 Strings, Best Quality		0 85 25 50 1 25

GUITAR INSTRUCTION BOOKS.

Anguera's Complete Method for Guitar. Boards	
is standard method of great popularity.	\$ 1 88
Howe's New American Guitar School. Paper Each Size 10x7½ inches. 80 pages. An easy method for beginners. Contains 23 pages of exercises and 72 popular melodies.	35
Kelly's Companion for the Guitar. Boards	1 13 1 40
Weiland's New and Improved Method. Boards	1 88
Withers' (I. G.) Conservatory Method for the Guitar. Paper	2 14 2 83
A Choice Collection of Guitar Music. L. Brachet. Size 9½x11½ inches. 80 pages. Contains 42 beautifully arranged melodies.	\$ 0.75
GUITAR VOCAL MUSIC.	

25

GUITAR VOCAL MUSIC.—Continued.

dullar vocal Music.—Continued.	
Kitty Walls (Richar)	A 0 0F
Kitty Wells (Bishop)	\$ 0 25
Lizzie Dies To-Night (Foster)	
Long Weary Day (Abt)	30
Love Thee, Dearest, Love Thee. Watson	30
Maiden Mine (Kucken)	30
Maiden Move, Move. Kucken	30
Make Me No Gaudy Chaplet	30
Meet Me in the Lane (Blamphin)	30
My Eily	35
My Woodland Mary	30
NatalieBochsa	35 26
No One to Love (Foster)	30
On the Breast of the Billow	20
O Ye Tears (Abt)	25
Silence and Tears	26
Silver Threads Among the Gold (Danks)	35
Sweet Evelina. F. N.	35
Tear The. Op. 35	30
Then You'll Remember Me (Balfe)	25
Three Fishers	35
Thy Face, My Little Darling (Kucken)Brachet	35
Thou Art Like a Flower	30
True LoveBrachet	35
Under the Daisies (H. Millard)Gould	25
Voice of Love. Brachet	30
Wake, Thee, Dearest. Trovatore	20
Wearing of the Green	30
We Have Lived and Loved TogetherKinlock	25
We'll Laugh and Sing All Cares Away (Verdi)	30
When Silver Threads are Gold Again (Danks)	35
When the Swallows Homeward Go (Abt), Key of C	20
When the Swallows Homeward Go (Abt), Key of H Weiland	30
Why No One to Love? (Foster)	30
Within a Mile of Edinboro'Bishop	25
You are Always Young to Me (Danks)	35
Young Folks at Home (Livingston)	15
GUITAR INSTRUMENTAL MUSIC.	
Aimé SchottischeBrachet	\$ 0 25
Alpine Lassie Mazurka	20
Amor E Vita Waltz	25
Arzella WaltzGuckert	25
Bella Flora MazurkaBrachet	25
Bicycle Galop	25
Bijou Polka	25
Boulanger MarchBrachet	15
Capt. Shepherd's QuickstepPique	15
Carrie's Delight SchöttischeBrachet	25
Chapel, The, and Apollo Schottische	25
Tipolio Schottische (45.05.0
Champagne Polonaise	25
Choral, and Forget-Me-Not Galop \	25
Emilie Waltz	25
Enchantment Schottische	0.5

Enchantment Schottische.....

GUITAR INSTRUMENTAL MUSIC.—Continued.

Enjoyment Galop	Brachet	\$ 0 25
Freischutz Home, Sweet Home, and)		20
Yankee Doodle	**	25
Il Gio Jello, Favorite Waltz (Guckert)		25
Last Rose of Summer, and Love's Chidings	4.4	25
Lizzie Waltz	J. W. C.	15
Maiden's Prayer (Curtiss)	Weiland	25
Negro Dance Mandarien Polka		25
Marseillaise		15
New Life Galop		25
Original Landler	4.4	25
Our Glorious Union Waltz	0 1	25
Pearl Schottische	Guckert	25
Prima Donna Polka	Bracnet	25
Psyche Mazurka.		15 25
Rose Waltz		25 35
Sans Sousi Waltz	Brachet	25
Sounds from Home (Gungl)		35
Sounds from Home (Gungl)	Schmidt	15
Sounds from the Delaware Waltz	Brachet	15
Spanish Fandango		25
Spanish Fandango	Vallo	30
Spanish Grand March		40
Star Spangled Banner, and) Hail Columbia	4.4	25
Then You'll Remember Me, and Life Let Us Cherish	34.4	25
Traumbilder (Solo from), and } Die Wacht am Rhein		25
Twilight	Guckert	25
Twilight Whisper	Brachet	20
Tyrolienne, and (Robin Adair (R	4.4	25
Violette Waltz	De Janon	35
Zerlina Galop	Brachet	25
MUSIC FOR GUITAR AND MANDOLIN.		
Santiago Valse Espagnole (Corbin)	H C Black	mar 10
Reign of Roses Waltz (Lowthian).	ii. C. Black	30
MUSIC FOR GUITAR AND TWO BANJOS.		
Picaninnies' Frolic, Wing Dance (C. Simpson)	I. G. Withe	ers 35
MUSIC FOR GUITAR AND TWO MANDOLINS.		
Love's Dream After the Ball (Czibulka).		
Pearly Dew-Drop Mazurka (Birbeck). Santiago Valse Espagnole (Corbin).	"	35 60

THE COMBINED GUITAR AND MANDOLIN.

Two Instruments with one Sounding Board.



MANDOLINS.

AMERICAN MANUFACTURE.





STYLE B.

STYLE B1.

\mathcal{L}_2 .	
STYLE AA.—Maple and Walnut, 9 Ribs, Celluloid Guard Plate, Inlaid Sound Hole, Brass Machine Head, Nickel Tail Piece, Good Finish	\$ 3 5
STYLE A.—Walnut and Maple, 9 Ribs, Celluloid Guard Plate, Inlaid with 3 rings around Sound Hole, Brass Machine Head, Nickel Plated, Sleeve Protector and Tail Piece, Polished Each	\$ 4 0
STYLE B.—Mahogany and Maple, 9 Ribs with Sides, Celluloid Guard Plate, Sound Hole Inlaid with 3 Rings, White Edges, Brass Machine Head, Nickel Plated Sleeve Protector and Tail Piece, Polished	\$ 4 63
STYLE B ₁ .—Mahogany and Walnut, 13 Ribs, Mahogany Sides and Bottom, Fancy Inlaid Celluloid Guard Plate, Inlaid with 3 Rings around Sound Hole, White Edges, Brass Machine Head, Nickel Plated Sleeve Protector and Tail Piece, French PolishedEach	\$ 6 50

MANDOLINS.

AMERICAN MANUFACTURE.





STYLE BB.

STYLE H.

STYLE BB.—Maple and Rosewood, 13 Ribs, Rosewood Sides and Bottom, Ebony Fingerboard,
Fancy Inlaid Celluloid Guard Plate, Inlaid Sound Hole, White Edges, Brass Machine
Head, Nickel Plated Sleeve Protector and Tail Piece, French Polished.............Each \$ 7 50

THE CELEBRATED GORDON MANDOLIN.

AMERICAN MANUFACTURE WARRANTED.



POINTS IN COMMON.

STYLES 1, 2 and 3. Mahogany Neck, Rosewood Fingerboard, Pearl Position Dots, Brass Machine Patent Head. Fancy Guard Plate, Patent Tail Piece and Sleeve Guard Finely Polished.

SPECIAL DESCRIPTION.

STYLE 1. Maple and Cedar. 11 Ribs, Cedar Sides and Bottom, Fancy Celluloid Guard Plate, Edges bound with Rosewood, Inlaid Sound Hole and Edges.

STYLE 2. Bird's Eye Maple and Rosewood. 11 Ribs. Rosewood Sides and Bottom. Fancy Celluloid Guard Plate, Edges bound with Rosewood, Fine Inlaying around Sound Hole and Edges.

STYLE 3. Imitation Mahogany and dark Bird's Eye Maple. 9 Ribs, Dark Bird's Eye Maple Sides and Bottom. Guard Plate Inlaid with Fancy Colored Wood. Edges bound with white Holly, Sound Hole and Edges inlaid with Colored Wood.



STYLE 2.

STYLE 3.

\$10.00.

\$12.50.

\$13.50.





POINTS IN COMMON.

STYLES 4 and 5. Mahogany Neck, Pearl Position Dots, Rosewood Fingerboard, Fine Colored Wood Inlaying around Sound Hole, Patent Tailpiece and Sleeve Guard, Fine Quality of Brass Machine Patent Head Finely Polished.

SPECIAL DESCRIPTION.

STYLE 4. Dark Bird's Eye Maple Body. Sides and Bottom, 9 Ribs, White Holly Strips Inlaid between each Rib, Edges bound with White Holly. Inlaid Edges. Guard Plate Inlaid with a Butterfly, Design of Colored Wood Ivory Nut and Bridge Saddle. STYLE 5, Maple and Walnut Body, 13 Ribs, Bird's eye Maple Sides and Bottom, Celluloid Guard Plate, Strips of Colored Wood Inlaid around Edge of Top, Two Rings of Colored Wood Finely Inlaid around Sound Hole. Edges Rosewood bound.



STYLE 5.

\$15.00



STYLE 4.

\$13.75.

POINTS IN COMMON.



STYLES 6 and 7.—Mahogany Neck, Pearl Position Dots, Black Strips Inlaid between each Rib, Fine Quality of Brass Machine Patent Head, Patent Tailpiece and Sleeve Guard, Strips of Colored Wood Inlaid around Edge of Top, Finely Polished, Edge of Top Bound with White Holly.

SPECIAL DESCRIPTION.

STYLE 6.—Bird's eye Maple Body, Sides and Bottom, 13 Ribs, Fancy Inlaid Celluloid Guard Plate, Rosewood Fingerboard, Three Rings of Colored Wood Finely Inlaid around Sound Hole.

STYLE 7.—Mahogany and Bird's eye Maple Body, 11 Ribs, Mahogany Sides and Bottom, Celluloid Imitation Tortoise Shell Guard Plate, Ebony Fingerboard, Inlaid with Fine Pearl Position Ornaments, Two Rings of Colored Wood Finely Inlaid around sound Hole, Ivory Nut and Bridge Saddle, Face of Head Veneered with Rosewood, Concert Size.



\$17.50.



STYLE 7. Concert Size. \$20.00.

POINTS IN COMMON.



STYLES 8 and 9.—Mahogany Neck, Pearl Position Dots, Fine Colored Wood Inlaying around Sound Hole, Patent Tailpiece and Sleeve Guard, Finely Polished, Edge of Top bound with White Holly.

SPECIAL DESCRIPTION.

STYLE 8.—Rosewood and Maple Body, 13 Ribs, Rosewood Sides and Bottom, Inlaid Edges, Fancy Inlaid Celluloid Guard Plate, Rosewood Fingerboard, Venetian Patent Head.

STYLE 9.—Rosewood and Mahogany Body, 13 Ribs, Mahogany Sides and Bottom, Ebony Fingerboard Inlaid with Fine Pearl Position Ornaments, Strips of Colored Wood Inlaid around Edge of Top, Celluloid Imitation Tortoise Shell Guard Plate, Face of Head Veneered with Rosewood, Fine Quality of Brass Machine Patent Head, Ivory Nut and Bridge Saddle.



STYLE 8.

STYLE 9.

POINTS IN COMMON.



STYLES 10 and 12. Rose-wood Body, Sides and Bottom. 13 Ribs, White Holly Strips Inlaid between each Rib. Mahogany Neck, Ebony Fingerboard, finely inlaid with Pearl Position Ornaments. Face of Head Veneered with Rosewood. Fine colored Wood Inlaying around Sound Hole. Ivory Nut and Bridge Saddle. Venetian Patent Head. Patent Tail Piece and Sleeve Guard. Handsomely Polished.

SPECIAL DESCRIPTION.

STYLE 10, Fancy Inlaid Celluloid Guard Plate, Edge of Top bound with Rosewood Inlaying around Edge of Top.

STYLE 12. Celluloid Imitation Tortoise Shell Guard Plate. Edge of Top bound with Celluloid. Edge of Sides and Bottom bound with Celluloid Ivory. Fine colored Wood Inlaying around Edge.





STYLE 12. \$27.50

POINTS IN COMMON.

STYLES 13 and 14. Rosewood sides and bottom. 17 Ribs. White Holly strips inlaid between each Rib. Face of Head veneered with Rosewood. Mahogany Neck, Ebony Fingerboard, Venetian Patent Head, Patent Tail piece and Sleeve Guard, Ivery Nut and Bridge Saddle richly polished.



SPECIAL DESCRIPTION.

STYLE 13. Rosewood and Mahogany Body, Fingerboard Finely Inlaid with Pearl Position Ornaments. Fancy Inlaid Celluloid Guard Plate. Edge of Top bound with Rosewood. Fine marquetry inlaying around Sound Hole and Edge of top.

STYLE 14. Rosewood Body Fingerboard elaborately inlaid with Pearl Position Ornaments, Celluloid Imitation Tortoise Shell Guard Plate. Edge of Top and Sound Hole bound with Celluloid Ivory. Rich colored Marquetry Inlaying around Sound Hole and Edge of Top.



STYLE 13. \$30.00.

\$33.75

POINTS IN COMMON.



STYLE 15. \$41.25.

STYLES 15 and 16. Rosewood Body, Mahogany Neck, Ebony Fingerboard richly inlaid with Pearl Position Ornaments. Face of Head Veneered with Rosewood. White Holly Strips inlaid between each rib. Celluloid imitation Tortoise Shell Guard Plate. Fine colored Marquetry inlaying around Edge and Sound Hole. Edge of Top, Body and Sound Hole bound with Celluloid Ivory. Ivory Nut and Bridge Saddle, Extra Fine German Silver Venetian Machine Patent Head. Patent Tail Piece and Sleeve Guard. Elegantly Polished.

SPECIAL DESCRIPTION.

STYLE 15, 27 Ribs. Rose-wood Sides and Bottom.

STYLE 16. 13 Ribs. Tulip Wood Sides and Rosewood Bottom.



STYLE 16. \$43.75.

THE GORDON MANDOLIN

WITH







Front View.

Back View (Fluted).

STYLE 20.—Rosewood Body, Rosewood Sides and Bottom, 27 Fluted Ribs, Mahogany Neck, Ebony Fingerboard richly inlaid with Pearl Position Ornaments, Face of Head Veneered with Rosewood, white Holly Strips inlaid between each Fluted Rib. Celluloid Imitation Tortoise Shell Guard Plate. Fine Colored Marquetry inlaying around Edge and Sound Hole, Edge of Top, Body and Sound Hole bound with Celluloid Ivory, Ivory Nut and Bridge Saddle, Extra Fine German Silver Venetian Machine Patent Head, Patent Tail Piece and Sleeve Guard, Elegantly Polished.

STYLE 20.

\$45.00.

THE GORDON MANDOLIN.

POINTS IN COMMON.

STYLES 17 and 18.—Rosewood Body, Sides and Bottom, Mahogany Neck, Ebony Fingerboard, Edges Bound with Celluloid, Face of Head and Back of Head and Neck Veneered with Rosewood, Celluloid Imitation Tortoise Shell Guard Plate Elegantly Inlaid with Pearl

and Colored Metal, White Holly Strips Inlaid between each Rib, Edge of Top and Body Bound with Celluloid, Ivory Nut and Bridge Saddle, Patent Tailpiece and Sleeve Guard, Elegantly Polished.



SPECIAL DESCRIPTION.

STYLE 17.—17 Ribs, Rich Broad Band of Colored Marquetry Inlaying around Edge of Top and Sound Hole, Edge of Sound Hole Bound with Celluloid Ivory, Fingerboard Inlaid with Elegant Pearl Position Ornaments, Rich Gilt Finely

Engraved Venetian Patent Head on Front of Head.

STYLE 18.—37 Ribs, Elaborate Broad Band of Marquetry Inlaying around Edge of Tcp. Rich Pearl Inlaying around Sound Hole, Edge of Sound Hole Bound with Celluloid Ivory, Fingerboard Inlaid with Elaborate Pearl Position Ornaments, Rich German Silver Finely Engraved Venetian Patent Head on Back of Head, Pearl Bushing around Tuning Pins, Fancy Scroll Head.



STYLE 17.

STYLE 18.

THE

CELEBRATED GORDON MANDOLIN.

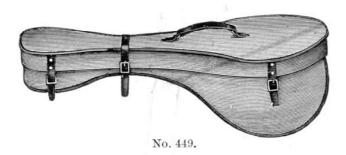


STYLE 19. \$100.00.

27 Ribs. Rosewood Body, Sides and Bottom. Mahogany Neck. Ebony Fingerboard, Fancy Scroll at bottom with edges bound with Celluloid, and inlaid with very elaborate Pearl Position Ornaments. Celluloid Imitation Tortoise Shell Guard Plate extending around Sound Hole, and very elaborately inlaid with Pearl and Colored Metals. Elaborate Pearl inlaying around edge of Top. Edge of Top, Body and edge of Sound Hole bound with Celluloid Ivory. White Holly Strips inlaid between each rib. Body and Sides bound with band of Tulip wood. Face of Head and Back of Head and Neck veneered with Rosewood. Front of Head elaborately inlaid with Pearl Ornaments. Rich German Silver finely engraved Venetian Patent Head on back of Head. With Pearl Buttons and Pearl Bushing around Tuning Pins. Fancy Scroll Head. Ivory Nut and Bridge Saddle. Patent Tail Piece and Sleeve Guard. Elegantly Polished.

MANDOLIN BAGS

No.	443	Mackintosh,	Waterproof,	Best (Quality,	Patent	Buttons,	Small Siz	tе	Each &	1	88
"	414		4.1	6.6	4.6	£ £	ee	Standard	l Size	4.6	1	88
6.6	445				4.6	4.4	4.4	Large			1	88
"	442	Green Felt E	Bag, Second C	uality	, with I	Patent I	Buttons			. 4	0	85
6.6	446		" well mad	e, with	n Patent	Butto	ns, First	Quality		640	1	10
	117	Convey Bog	Flannel Line	d wit	h Patan	t Button	ne			6.6	1	95





No. 451.

MANDOLIN CASES.

No	448	Wood, Black Varnished, Spring, Full Lined	Each	\$ 4	0
"	449	Canvas Covered, Leather Binding, Full Lined	6.6	2	20
66	452	Heavy Leather, Black or Russett, Flannel Lined	4.4	7	00
" "	451	Heavy Sole Leather, Black or Russett, Flannel Lined, Very Fine	6.6	9	5(

MANDOLIN FRET WIRE.

MANDOLIN PEG.



No. 474 and $474\frac{1}{2}$

No.	. 474	Champion	Patent	Mandolin	Peg.	White	Celluloid	 Set	of 8	\$ 3	50
4.6	4743			"	66	Black	6.6	 4.6	6.6	3	50

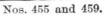


Nos. 454 and 458.



No. 456.







No. 475¾

MANDOLIN PICKS.

No	454 455 456 457 458 459	Shell, Oval. Per Dozen, "Triangular. " "Faney Oval. " Oval, Very Large. " Celluloid, Oval. " Triangular. "	\$	2 0 3	50 50 75 00 30 30
		MANDOLIN PATENT HEADS.			
No.	$\begin{array}{c} 461 \\ 462 \\ 463 \\ 464 \end{array}$	Brass, Guitar Patent Head Style		1 (1 (2 1 3 5	10
		MANDOLIN BRIDGES.			
	466 467 468	Ebony, notched ready for use		1 3 3	00
		MANDOLIN STRING GUARDS			
	$\frac{469}{470}$	Metal with Hinge, Silver Plated	ŝ	4 5	00 50
		MANDOLIN TAILPIECES.			
4.4	473 $475\frac{1}{2}$ $475\frac{3}{4}$		\$	1 4 8	90
		MANDOLIN STRINGS.			
No.	530 531 531 532 533 534 530 531 532 533 534	E or 1st Steel Wire, Silver Plated, Best Quality, 1 length	\$\$	0 1 1 1	40 40 40 50 25
No	. 1771 1772 3031 3032	No. 1. A " 2d " " " " " Patent Spools " "	Φ	1	60 03 93

MANDOLIN METHOD.	
Houghton's Mandolin Method. Paper	\$ 1.30
Boards	1 58
$9x11\frac{3}{4}$ inches. 88 pages.	
Contains 22 pages of Instruction for the Beginner.	
59 Melodies arranged for Mandolin.	
6 Duets for Mandolin and Guitar.	
8 " " Mandolin and Piano.	
MUSIC FOR MANDOLIN AND PIANO.	
Approach of Spring, Waltz (Zikoff)	\$ 0 30
Wight	60
Bona Bocca, Torka (Wanteurer)	40
Blue Alsatian Mountain, Waltz (Lamothe). Winner	40
Blue Bird Echo, Polka (Morrison). Broken Ring (German Volkslied). Brunner	30
Broken Ring (German Volkslied). Carmer Cornflower, Waltz (Coote)	30
Cornflower, Waltz (Coote) Crown of Roses, Waltz (Marcalhou). Carmer	30
Day and Night, Potpourri (Lecoçq)	30
Donna Juanita, Potpourri (Suppé).	60 60
Brunner Brunner	30
rany raies, waitz (raust)	30
raika, Potpourri (Chassigne)	75
redergeister, Galop (Herrmann)	40
Brunner Brunner	30
Flower Song (Lange).	30
Forget Me Not, Gavotte (Giese). Wichtl	40
Industrial, Schottische (Swain). Killarney (Balfe). Carmer	35
Kiss, Waltz (Arditi)	30
Mascotte, Gobble Songs and Coaching Chorus (Audran)	30
Mascotte, Potpourri (Audran)	30 50
Medley, Quadrille	50
Olivette, Waltz (Audran)	40
Over the Garden Wall, Waltz (Fox)	30
Pearly Dew Drops, Mazurka (Birbeck)	35
Peri, Waltz (d'Albert)	30
Petite Coquette, Waltz (Zikoff)Brunner	30
Poet and Peasant (Suppé)	30
Queen's Lace Handkerchief, Waltz (Strauss)	50
Reign of Roses, Waltz (Lowthian) Resort, March (Fehling) Wichtl	35
Roses from the South, Waltz (J. Strauss)	35
Silvery Waves (Wyman)	35 30
Stephanie, Gavotte (Czibulka) Wichtl	35
Tannhauser, March (Wagner)	30
Trovatore (I Have Sighed to Rest) (Verdi)	30
Twilight, Waltz (Faust)	2'
Waves of the Ocean, Galop (Blake)	3)
Woodland Whispers, Waltz (Stanley)	30
MUSIC FOR TWO MANDOLINS.	
Reign of Roses, Waltz (Lowthian)	30
Roses from the South, Waltz (J. Strauss)	30
Santiago, Valse Espagnole, Op. 207 (Corbin)	40
MUSIC FOR MANDOLIN AND GUITAR.	
Reign of Roses, Waltz (Lowthian)	30
Santiago, Valse Espagnole, Op. 207 (Corbin)	40
MUSIC FOR TWO MANDOLINS AND GUITAR.	
Love's Dream After the Ball, Op. 208 (Czibulka)	9.5
Pearly Dew Drop, Mazurka, Op. 209 (Birbeck)	35 35
Santiago, Valse Espagnole, Op. 207 (Corbin)	60

THE GORDON FLAT BACK MANDOLIN.

With very Powerful and Rich Tone.



STYLE B.

THE ALUMINUM MANDOLIN.

Adapted to Hot and Damp Climates. Will not Warp, Crack or Split. . .







No. 3480.

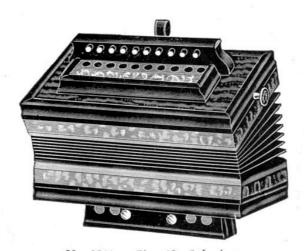
No.	3477.—Black Enamel Finished Body, Neck and Scroll Head. Top engraved at Sound Hole. Patent German Silver Finger Board, Silver Plated. Engraved Position Dots, Ebony Bridge and Nut. Patent Tail Piece and String Guard, Machine Head	\$ 36	3 00
No.	3478.—Same as above, with the addition of Hand Engraved Sides, End, and Head, Ivory Nut	s 48	3 75
No.	3479.—Same as above except more Richly Hand Engraved	\$ 54	F 00
No.	3480.—Same as above with addition of Elaborate Hand Engraving on Top, and back of Patent Head, Pearl Nut and Bridge Nut, Machine Head, Pearl Buttons	\$ 75	5 00



No. 2832.

NICKEL KEY COVER.

No.	2830	6	Keys,	2	Basses.	Good	Quality	Each	\$ 1	10
4.4	2831	8	* 4	2	* *		······································		1	35
	2832	10		2	6.6		A		1	60

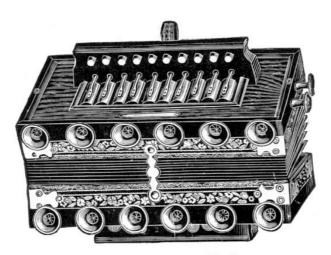


No. 2841. Size 12 x 6 Inches.

FINE QUALITY.

Imitation Rosewood Case, Moulded Frame, Bellows bound with Leather Cloth

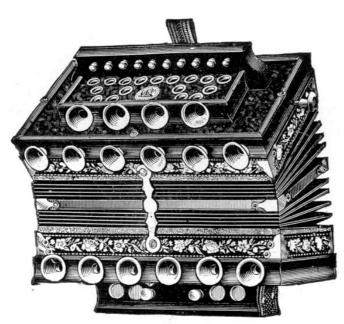
No.	2841	10	4.6	1	"	1	"	 "		6.6	2	2
467	9849	10		L ST		1	46	 	with Nickel Clasps	1.	2	3(



No. 2844. Size 12 x 6 Inches.

FINE QUALITY.

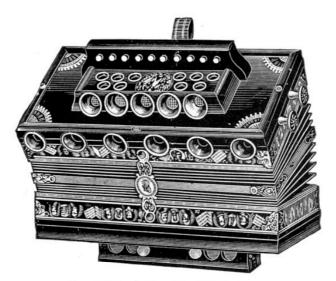
Imitation Rosewood Case, Moulded Frame, Open Action, 12 Nickel Trumpets, Bellows bound with Leather Cloth, Nickel Corners and Clasps.



No. 2846. Size 12 x 6 Inches.

FINE QUALITY.

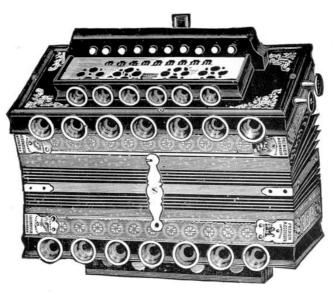
Imitation Rosewood Case, Moulded Frame, 16 Nickel Trumpets, Double Bellows, Bellows bound with Leather Cloth, Nickel Corners and Clasps.



No. 2848. Size 13 x 6½ Inches.

FINE QUALITY.

Cases Assorted Colors, Moulded Frame, 11 Brass Trumpets, Double Bellows, Bellows bound with Leather Cloth, Nickel Corners and Clasps, Case Richly Ornamented with Brass.

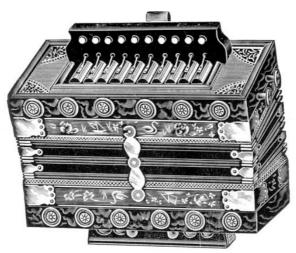


No. 2850. Size 13 x 6½ Inches.

FINE QUALITY.

Imitation Rosewood Case, Moulded Frame, 21 Nickel Trumpets, Double Bellows, Bellows bound with Leather Cloth, Nickel Corners and Clasps, Top Richly Ornamented.

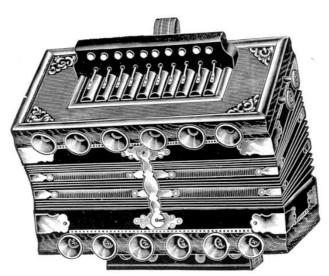
Na	2850	10	Keys,	2	Stops,	2	Sets	of	ReedsI	Each :	\$ 4	75	
	BOEO	10		0		0	11	37	Warmala	66	5	30.	



No. 2869 1/2. Size 12 x 6 Inches.

FINE QUALITY.

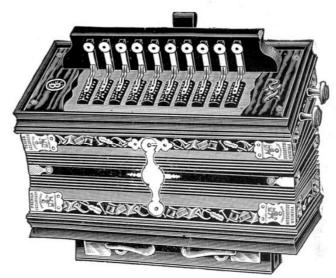
Fancy Light Brown Case, 12 Fancy Rosettes, Colored Top ornamented with Brass Designs, Open Action, Nickel Keys, Nickel Moulding around Keys, Triple Bellows, Bellows bound with Leather Cloth, Nickel Corners and Clasps, Nickel Bellows Protectors.



No. 2855. Size 13 x 161/2 Inches.

FINE QUALITY.

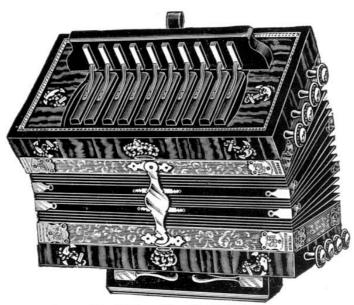
Imitation Mahogany Case, 12 Nickel Trumpets, Colored Top ornamented with Nickel Ornaments, Open Action, Nickel Keys, Nickel Mouldings around Keys, Nickel Moulding on top of Frame, Triple Bellows, Bellows bound with Leather Cloth, Nickel Corners and Clasps.



No. 2858. Size 13 x 161/2 Inches.

EXTRA QUALITY.

Imitation Mahogany Case, Fine Moulded Frame, Depressed Open Action, Keyboard and Keys Richly Inlaid, Double Bellows, Bellows bound with Leather Cloth, Nickel Corners and Clasps, Top Ornamented with Eagles, Long Bass Keys.



No. 2860. Size 14 x 8 Inches.

EXTRA QUALITY.

Square Mahogany Case, Depressed Open Action, Triple Bellows, Bellows bound with Leather Cloth, Nickel Corners and Clasps, Top and Sides Richly Ornamented with Metal Design and Inside of Frame bound with Gilt Mouldings, Long Bass Keys.



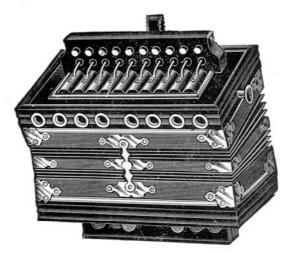
No. 2891. Size 12 x 71/4 Inches.

Imitation Mahogany Case, Colored Top, Ornamented with Nickel Ornaments, Open Action, Double Row, Nickel Keys, Nickel Moulding around Keys, Nickel Moulding on top of Frame, Triple Bellows bound with Leather Cloth, Nickel Corners and Clasps.



No. 2892. Size 121/2 x 7 Inches.

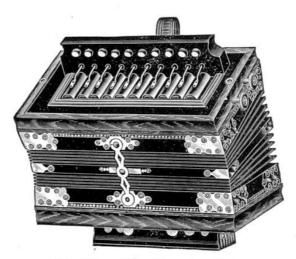
Ebonized Case and Mouldings, Depressed Open Action, Gilded Wooden Keys, Top Ornamented with Gilt Ornaments, Double Bellows, Nickel Corners and Clasps, Bellows bound with Leather Cloth, Handsome Leather Straps.



No. 2862. Size 10 x 5½ Inches.

MINIATURE.

Ebonized Case, Moulded Frame, Open Action, Nickel Keys, 8 Ornamental Trumpets, Double Bellows, Bellows bound with Leather Cloth, Nickel Corners and Clasps.



No. 2864. Size 10 x 5½ Inches.

MINIATURE.

Ebonized Case, Imitation Walnut Moulding, Open Action, Nickel Keys, Silver Moulding around Keys, Double Bellows, Bellows bound with Leather Cloth, Nickel Corners and Clasps.

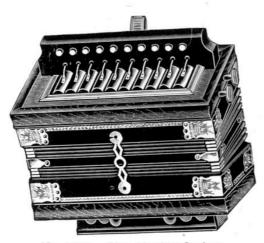


No. 2866. Size 10 x 5 1/2 Inches.

MINIATURE.

Ebonized Case and Mouldings, Open Action, Nickel Keys, Silver Moulding around Keys, 10 Ornamental Rosettes, Double Bellows, Bellows bound with Leather

Cloth, Nickel Corners and Clasps.



No. 2867. Size 10 x 51/2 Inches.

MINIATURE.

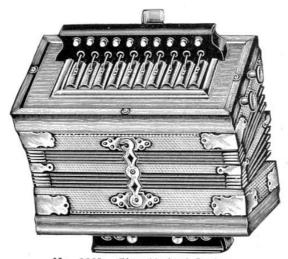
Imitation Rosewood Case, Moulded Frame, Open Action, Nickel Keys, Silver Moulding around Keys, Double Bellows with Nickels Bellows Protectors, Bellows bound with Leather Cloth, Nickel Corners and Clasps.



No. 2868. Size 10 x 5 1/2 Inches.

MINIATURE.

Imitation Walnut Case, Depressed Key Board, Open Action, Nickel Keys, Silver Moulding around Keys, Triple Bellows with Nickel Bellows Protectors, Bellows bound with Leather Cloth, Nickel Corners and Clasps, Leather Straps.



No. 2869. Size 111/4 x 6 Inches.

MINIATURE.

Fancy Light Case, Moulded Frame, Open Action, Nickel Keys, Silver Moulding around Keys, Double Bellows with Nickel Bellows Protectors, Bellows bound with Leather Cloth, Nickel Corners and Clasps, Leather Straps,

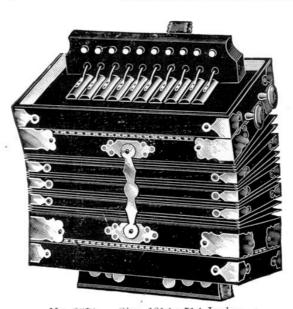


Nos. 2870 and 2872. Size 101/2 x 51/2 Inches.

MINIATURE.

Heavy Carved Mouldings, Open Action, Carved Mouldings around Keys, Carved Wooden Keys, Double Bellows, Bellows bound with Leather Cloth, German Silver Reeds,
Nickel Corners and Clasps, Handsome Leather Straps.

No.	2870	10	Keys,	2	Stops.	5	Sets	ot	Reeds.	OakEach \$	1	00
4.6	9879	10		0	4.4	.)	6.4	0805	100	Ehonized	1	00



No. 2874. Size 10½ x 5½ Inches.

MINIATURE.

Square Ebonized Case, Grooved Moulding, Open Action, Nickel Keys, Quadruple Bellows, Bellows bound with Leather Cloth, Nickel Corners and Clasps, Handsome Leather Straps.



No. 2871. Size 11 x 6 Inches.

MINIATURE.

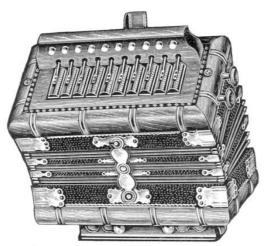
Ebonized Case, Ornamented, Depressed Key Board, Open Action, Nickel Keys, Nickel Moulding around Keys, Double Bellows, Bellows bound with Leather Cloth,
Nickel Corners and Clasps, Leather Straps.



No. 2875. Size $10 \times 5\frac{1}{2}$ Inches.

MINIATURE.

Ebonized Case, Colored Top and Bottom, Open Action, Nickel Keys, Beveled Moulding, Gilt Trimmed, Double Bellows, Bellows bound with Linen Cloth, Nickel Corners and Clasps.



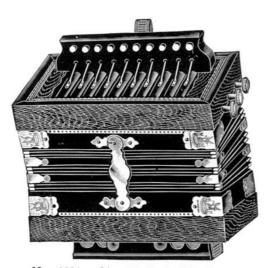
No. 2896. Size 101/4 x 51/2 Inches.

MINIATURE.

Oak Case, Rounded Frame, Nickel Bound, Open Action, Nickel Keys, Top and Bottom ornamented with Fancy Moulding, Triple Bellows, Bellows Leather covered, Nickel Bellows

Protectors, Nickel Corners and Clasps, Leather Straps.

No. 2896 10 Keys, 2 Stops, 2 Sets of Reeds..... Each \$6 50



No. 2881. Size 101/4 x 51/2 Inches.

MINIATURE.

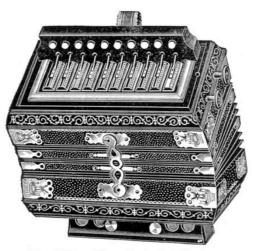
Mahogany Case Top and Bottom, Depressed Open Action, Mahogany Keys, Top ornamented with Fancy Gilt Moulding, Triple Bellows, Bellows bound with Leather Cloth, Nickel Bellows Protectors, Nickel Corners and Clasps, Leather Straps.



No. 2883. Size 11 x 51/2 Inches.

MINIATURE.

Ebonized Top and Bottom, White Enamel Frame, Brass Bound, Open Action, Nickel Keys,
Top and Bottom ornamented with Nickel Moulding, Gilt Ornaments on Top,
Double Bellows, Bellows covered with Leather Cloth, Brass Bellows
Protectors, Nickel Corners and Clasps, Leather Straps.



No. 2887. Size 101/4 x 51/2 Inches.

MINIATURE.

Ebonized Case, Ebonized Moulding, Elaborately Ornamented with Brass, Open Action, Nickel Keys, Nickel Moulding around Keys, Triple Bellows, Bellows covered with Linen Cloth, Nickel Corners and Clasps, Leather Straps.

WAGNER SUPERIOR ACCORDEONS.



No. 2964. Size 9¾ x 5¼ Inches.

MINIATURE.

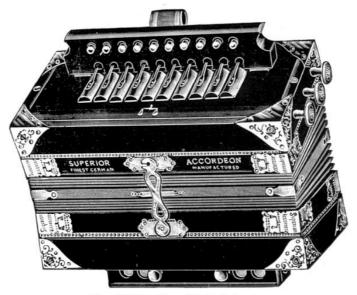
Ebonized Case, Open Action, Nickel Keys, Double Bellows, Covered with Leather Cloth, Nickel Corners and Clasps.



No. 2966 M. Size 101/2 x 51/2 Inches.

Ebonized Case, Concave Moulding, Open Action, Nickel Keys, Double Bellows covered with Leather Cloth, Bellows Protectors, Nickel Corners and Clasps.

WAGNER SUPERIOR ACCORDEONS.



No. 2968. Size 121/2 x 6 Inches.

Ebonized Case, Open Action, Nickel Keys, Corners of Case bound with Nickel, Double Bellows covered with Leather Cloth, Nickel Corners and Clasps.





WITH "VOX HUMANA" ATTACHMENT.

No. 2970. Size 103/x 53/ Inches.

MINIATURE.

Ebonized Case, Double Concave Moulding, Open Action, Nickel Keys, Double Bellows covered with Leather Cloth, Nickel Corners and Clasps.

No. 2970 10 Keys, 2 Stops, 2 Sets of Reeds, "Vox Humana"..... Each \$6 25

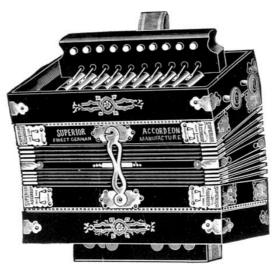
WAGNER SUPERIOR ACCORDEONS.



No. 2972. Size 10½ x 5½ Inches.

MINIATURE.

Ebonized Case, Concave Moulding with a Concave Edge, Top bound with Nickel Moulding, Open Action, Round Nickel Keys, Double Bellows bound with Leather Cloth, Nickel Corners and Clasps.



No. 2974. Size 11 x 5 1/2 Inches.

MINIATURE.

Ebonized Case, Plain Broad Moulding, Depressed Top, Open Action, Nickel Keys, Double Bellows bound with Leather Cloth, Bellows Protectors, Ornamentation on Moulding, Nickel Corners and Clasps.

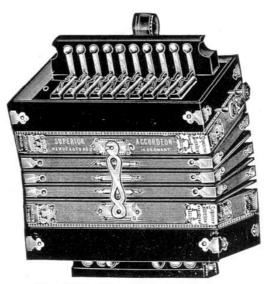
WAGNER SUPERIOR ACCORDEONS.



No. 2976. Size 103/4 x 51/2 Inches.

MINIATURE.

Ebonized Case, Double Concave Moulding, Open Action, Nickel Keys, Wooden Frame Bellows, Eight Folds, with Nickel Corners, Bellows covered with Leather, Nickel Corners and Clasps.



No. 2978. Size 103/x 51/2 Inches.

MINIATURE.

Ebonized Case, Plain Broad Moulding, Depressed Key Board, Open Action, Patent Simplex Keys, Quadruple Bellows, Bellows covered with Leather, Nickel Corners and Clasps.

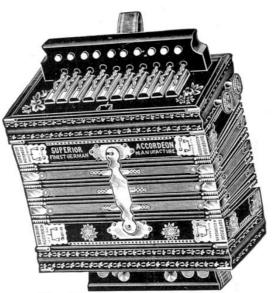
WAGNER SUPERIOR ACCORDEON.



No. 2980. Size 103/ x 53/ Inches.

MINIATURE.

Ebonized Case, Broad Concave Moulding, Top ornamented with Gilt, Open Action, Nickel Keys, Double Bellows, Bellows Protectors, Bellows Covered with Leather Cloth, Nickel Corners and Clasps.

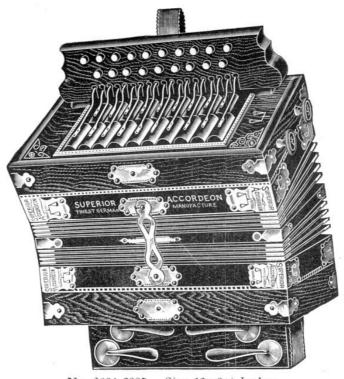


No. 2982. Size 103/ x 51/2 Inches.

MINIATURE.

Ebonized Case, Double Concave Moulding, Top and Moulding beautifully ornamented, Open Action, Nickel Keys, Quadruple Bellows, Bellows Protectors, Nickel Corners and Clasps.

WAGNER SUPERIOR ACCORDEONS.

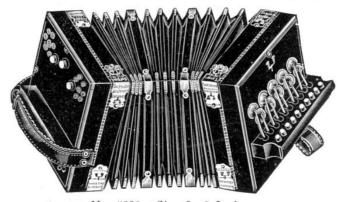


No. 2984-2985. Size 12 x 6 1/2 Inches.

Mahogany Case, Top Ornamented with Gilt, Open Action, Nickel Keys, Nickel Moulding around Keys, Double Bellows, Bellows Protectors, Bellows covered with Leather Cloth, Nickel Corners and Clasps, Leather Straps.

No.	2984	19	Keys,	2	Stops,	4	Sets	of	ReedsE	ach	\$13 75
No.	2985	21	4.6	2		4	4 4	4 4	"	11	14 75

ACCORDEON (Bandonion Style).



No. 2986. Size 8 x 8 Inches.

Imitation Rosewood Case bound with Nickel, Triple Bellows, Patent Bellows Protectors, Bellows covered with Leather Cloth, Nickel Corners, Leather Straps.

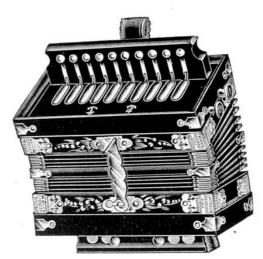
KALBE'S IMPERIAL ACCORDEONS.



No. 2987.

MINIATURE.

Ebonized Case, Concave Moulding, Open Action, Nickel Keys, Double Bellows, Bellows covered with Leather Cloth, Nickel Corners and Patent Clasps.

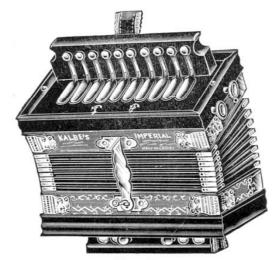


No. 2989.

MINIATURE.

Ebonized Case, Plain Ebonized Moulding, Open Action, Patent Simplex Nickel Keys, Double Bellows, Bellows covered with Leather Cloth, Patent Bellows Protectors,
Nickel Corners and Patent Clasps, Leather Straps.

KALBE'S IMPERIAL ACCORDEONS.



No. 2991.

MINIATURE.

Ebonized Case, Concave Moulding, Open Action, Patent Simplex Nickel Keys, Wooden Frame Bellows, Eight Folds, Bellows covered with Leather Cloth, Patent Bellows Protectors, Nickel Corners and Patent Clasps, Leather Straps,



No. 2993.

MINIATURE.

Ebonized Case, Concave Moulding with a Concave Edge, Top bound with a Nickel Moulding, Open Action, Round Nickel Keys, Double Bellows bound with Leather Cloth, Patent Bellows Protectors, Nickel Corners and Patent Clasps, Leather Straps.

KALBE'S IMPERIAL ACCORDEONS.



No. 2995-2996.

Ebonized Case, Concave Moulding with a Concave Edge, Open Action, Nickel Keys, Double Bellows, bound with Leather Cloth, Nickel Corners and Patent Clasps, Leather Straps.

No.	2995	19	Keys,	2	Stops,	4	Sets	of	Extra	Broad	Reed	sEach	\$15 '	75
No.	2996	21		2	4.4	4		4.6	6.6	6.6			16	90

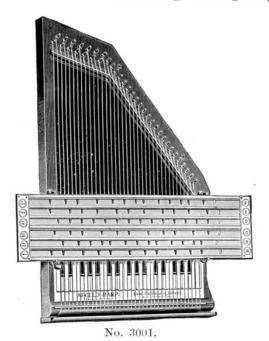
ACCORDEON TRIMMINGS.

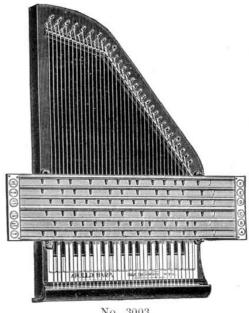
No.	2901	Accordeon	Bells, Nickel Plated, with Hammer, Complete Dozen	\$4	25
4.4	2903	6.6	Corners, Nickel Plated, 1 inch, 4 holes "		30
	2904		" " 1½ " 6 "		35
4.4	2905	4.4	2 6		75
	2906			1	00
4.6	2909	4.4	Clasps, Nickel Plated, 3 inches		60
4.4	2910	6.4	" " 3¾ " " "		75
4.4	2912	4.4	Keys, German Silver, for Action		30
4.6	2913	6.6	" Nickeled, for Bass "	2	40
6.6	2914	4.4	Rivets, Iron, Flat Head Per 100		30
4.4	2915	4.6	Screws, 1 inch, Round HeadGross	1	20
	2916	4.4	11/2 11 11 11 11 11 11 11 11 11 11 11 11 11	1	60
6.6	2917	1.1	2	2	10
4.4	2918	4.4	21/2	2	70
	2919	4.4	Springs, Brass, for Bass Box		10
44	2920	4.4	" Back of Keys: " "		15
6.6	2921	6.6	Stops, Metal, Good Quality		60
	2922	6.6	" " Fancy " "		95
4.4			Tongues, Brass or German Silver, Assorted Sizes, Filed	1	00
* 1	2926	44	" Steel, Assorted Sizes, Filed"	5	50

PRICES FOR OTHER ACCORDEON MATERIAL FURNISHED ON APPLICATION.

APOLLO HARPS.

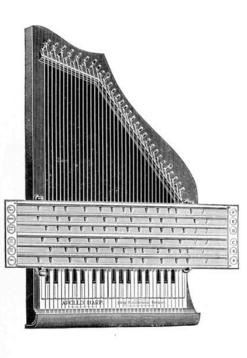
Including Tuning Key, Picks, Rack and Instruction Book.

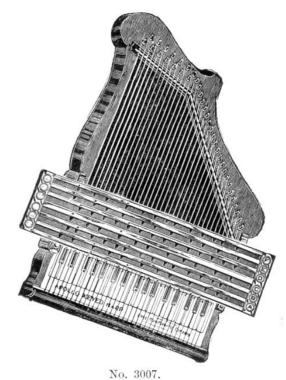




No. 3003.

No. 3001. Imitation Rosewood, 37 Strings, Renders 72 Chords, with Plated Symphonic Slide..... Each \$14.38 Imitation Rosewood, 37 Strings, Renders 72 Chords, with Heavy Plated Symphonic Slide, Fine Finish.....Each \$18.75





No. 3005.

Imitation Rosewood, 37 Strings, Renders 72 Chords, with Heavy Nickel Plated Brass Symphonic Slide, Hand Finish..... No. 3007. Rosewood, 37 Strings, Renders 72 Chords, with Extra Nickel Plated Symphonic Slide, Hand Finish.....Each \$40.50

APOLLO HARPS.



No. 3009.

THE REGENT ZITHER.





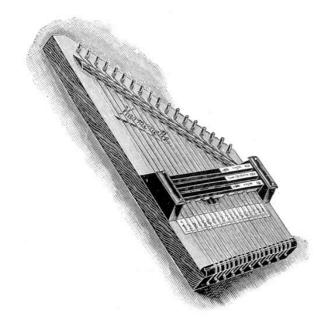


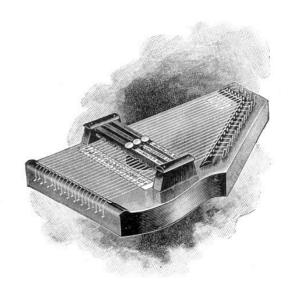
No. 3012.

 No. 3011.
 Ebonized Finish, 25 Strings, 3 Octaves, Key of E.
 Each \$ 3 13

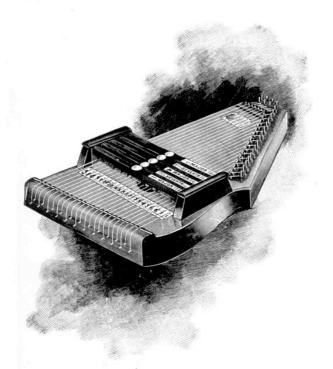
 No. 3012.
 Ebonized Finish. 43 Strings, 3 Octaves, Key of F.
 Each \$ 7 50

C. F. ZIMMERMANN'S AUTOHARP.

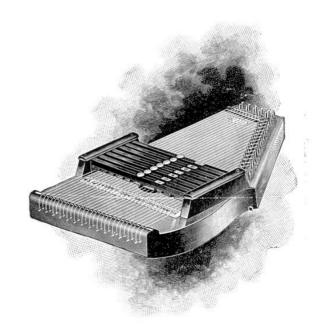




No. 1. Autoharp.

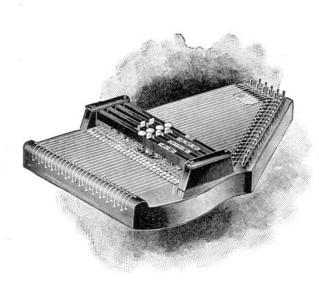




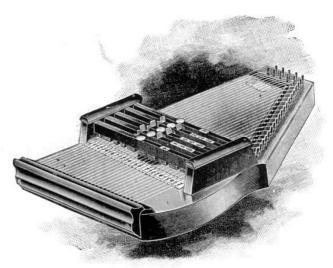


No. 21/8. Autoharp.

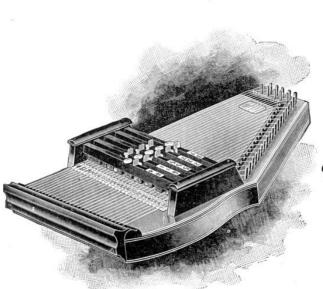
No.	1.—A	utoharp.	Style	1.	21 8	strings.	3 1	oars	producing	3	chords.	 4.6	6 00
No.	2 ¾.—	"		234.	23		5	6.6	44	5		 6.6	8 00
No.	27/4.—		"	27%.	28	66	7	6.6	66	7	66	 4.4	12 50



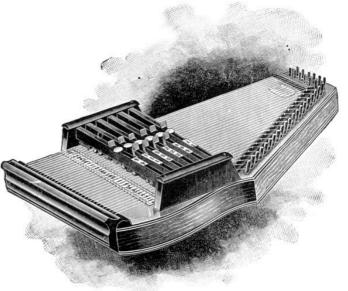
No. 3. Autoharp.



No. 4. Autoharp.



No, 5. Autoharp.

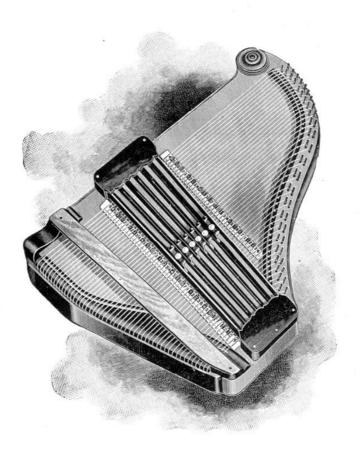


No. 6. Autoharp.

No. 3	-Autoharp.	Style	3.	28	Strings.	4	Bars	producing	9 (chord	sEach	\$ 17 10)
No. 4		6.6	4.	28	"	5	66					23 00	
No. 5	_ "	6.6	5.	28	"	5	66					28 75	ì
No. 6	_ ''		6.	32	4.6	G	6 6	C	16	6.6		40 50)

AUTOHARPS.

Concert Grand.



CONCERT GRAND.

QUANTITY PRICES ON AUTOHARPS.

		\$2.40	ases of -\$25.00 shipment	\$25.01	ases of —\$60.00 shipment.	\$60.01-	ases of -\$120.00 hipment,	\$120.01	ases of and over shipment
No.	1	6	00	5	85	5	70	5	55
	2¾	8	00	7	80	7	60	7	40
"	21/8	12	50	12	20	11	88	11	58
4.6	3	17	10	16	68	16	25	- 15	83
4.4	4	23	00	22	44	21	85	21	53
4.6	5	28	75	28	05	27	35	26	88
6.	6	40	50	39	50	38	50	37	50

AUTOHARP FIGURE MUSIC.

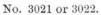
Special inducements are also offered on the Autoharp Music:		
In Single Sheets or Assorted	\$ 0	$12\frac{1}{2}$
In Lots of 10 Sheets Assorted. For		123
In Lots of 100 Sheets Assorted	10	00
Complete Assortment of every Number published, not exceeding 350 Sheets	25	00
These prices are subject to regular Catalogue and cash discounts.		
Catalogue of Autoharp Musle furnished on application		

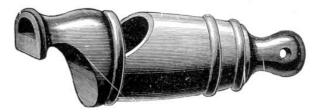
AUTOHARP STRINGS.

No.	94	Steel, not Cov	vered				\$ 0	30
6.6	95	" Covere	d					60
"	96	Complete Set	for No.	1	Autoharp	Per Set		75
6.6	97							75
6.6	98	**		3	"		1	1 00
66	99	44	66	4	"		1	1 00
66	100	6.6	66	5			1	1 00
4.4	101	4.6		6	"		1	. 00

WHISTLES.







No. 3024 or 3025



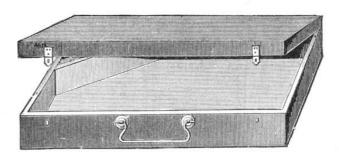
No. 3023.

		para tarih da habara in aras and an ar		
No.	3021	Britannia, Plated, 2 inchesPer	Dozen	\$ 1 50
66	3022	" 21/2 "	6.	1 80
6.6	3023	Nickel Plated, Horn Mouth Piece, 3½ inches	"	3 38
"	3024	Celluloid, White, 2 inches	4.5	2 50
6.6	3025	" 2½ "		3 20
4.6	3026	Kalliope. Double, with chain, Nickel Plated		4 00

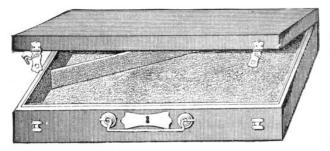
AUTOHARP BAGS AND CASES.



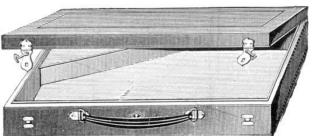
Autoharp Bag. Nos. 15, 16, 17.



Autoharp Case. Nos. 24, 241, 241.



Autoharp Case. Nos. 25, 251, 251.

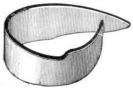


Autoharp Case. Nos. 27, 28.

6.6	16	64			6.6	3, 4,	5						1	85
4.4	17	**	18	ic ic	**]	No. 6						4.4	1	95
					AUTO	OHAR	P CAS	SES.						
No.	24	Ebonized	Wood,	half lined,	with Fla	t Spring	Catch an	d Handle	for Nos.	$1, 2\frac{3}{4} \dots$	E	ach	\$1	75
6.6	$24\frac{1}{4}$	6.6	"	6.6			+		and Lock.					00
	241	4.4	"	full lined,		×	k :	6.6	4.4]	1, 24	4.4	2	50
	25			half lined.				4.4	for Nos.	3, 4, 5			2	00
	251		4.4	" V									3	00
	251	4.4		full lined,					3.4	66 66	3,4,5	660	3	50
	26	Same as		but larger,								4.4	2	20
	26+			"								"	3	50
	261		951	**	**	6							3	75
	27			ase, full li										
	21	Tion die	for A	ase, run n utoharps N	oc 9 4	i Nicker	0 1100K, E	Pr 8	acp, note				7	50
1000		Handie	e, 101 A	atonarps N	OS. 0, 4, 0), 0, FIII	This o							5(
"	28	Same as	No. 27,	for Autoha	rp No. 6,	but larg	er, Fine						,	00



Pick No. 35.



Pick No. 36.



Spiral No. 38.

AUTOHARP PICKS.

No	35	German Silver	r Dozen	\$ 0 25
		Imitation Tortoise Shell	4.6	75
		Horn, wide, same style as No. 36		50
		Brass Spiraj	4.4	60



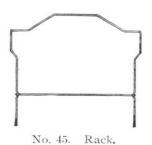


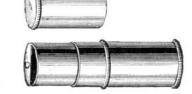


No. 42. Key.

AUTOHARP TUNING KEYS.

No.	41	Mallea	able Iron, JapannedPe	r Dozen	\$ 0 60
			Black Handle		4 50
			Hardwood Handle, large size		18 00





No. 46. Tuning Pipe.

AUTOHARP MUSIC RACKS.

AUTOHARP TUNING PIPES.

 No. 45 Wire Music Rack.....
 Per Dozen \$ 1 00

 " 46 Autoharp Tuning Pipe Key of C.....
 1 70



No. 48. Pins.



No. 49. Staples.



No. 50. Shifter Handles.



No. 51. Springs.



No. 52. Celluloid Buttons



No. 53. Brass-head Nails.



No. 55. Bridge Pins.

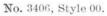
AUTOHARP TRIMMINGS.

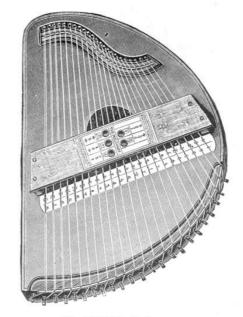
No.	48	Pins, Square Head, Steel Blued	\$ 0 25
		Staples, Copper	1 00
4.4	50	Shifter Handles, Nickel Plated	1 00
	51	Wire Springs	25
		Buttons (Celluloid) for Bars	50
		Brass-head Nails	25
Nos	5. 54	and 55 Bridge Pins	60

MELOHARPS.

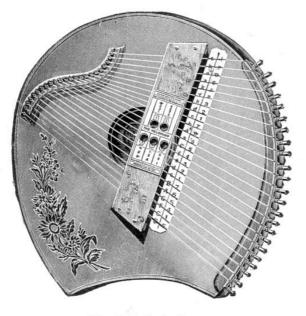
Including Self-Instructor, Tuning Key, Pick and Music Rack.



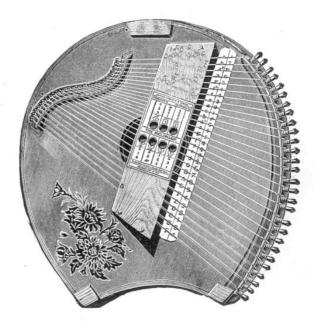




No. 3407 Style 0.

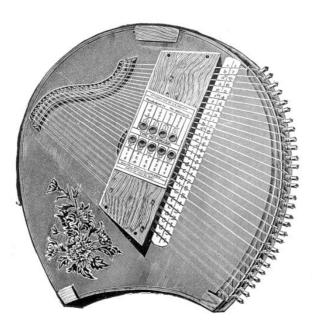


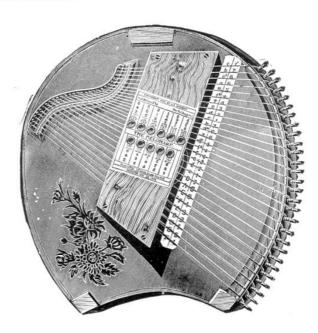
No. 3408, Style 1.



No. 3409, Style 2.

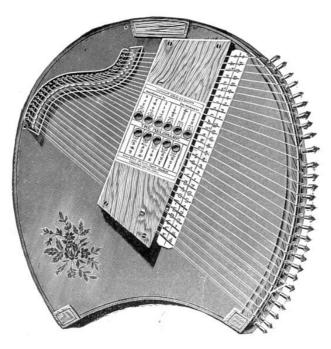
MELOHARPS.





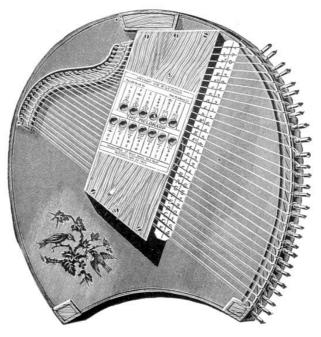
No. 3410, Style 3.

No. 3411, Style 3½.

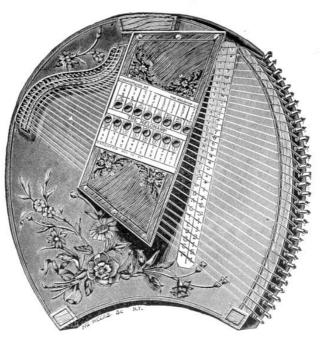


No. 3412, Style 4.

MELOHARPS.



No. 3413. Style 5.



No. 3414. Style 6.

Quarterly Price List of Meloharps.

Quarterly Price List of Helonarps.											
No. 3406 Style 00 3 bars. \$ 5 88 Purchases of \$100 or more in one shipment, assorted											
requiring that these goods be sold to the trade at one price by all jobbers.											
MELOHARP BAGS.											
No. 3417 Green Felt, lined with canvas, for Nos. 1, 2, 3, 3½											
MELOHARP CASES.											
No. 3419 Ebonized wood, square, half lined, brass trimmed, lock, hooks and handle for Nos. 1, 2, 3, 3½, \$3 " 3420 Same as above for Nos. 4, 5 and 6											
MELOHARP PICKS.											
No. 35 German Silver Per dozen, \$0 25 " 36 Imitation Tortoise Shell " 75 " 37 Horn, wide, same style as No. 36 " 50 " 38 Brass Spiral " 60											
MELOHARP TRIMMINGS.											
No. 48 Pins, Square Head, Steel Blued Per dozen, \$0 25 " 3426 Wire Springs " 50 " 52 Buttons (Celluloid) for Keys " 50 " 53 Brass-Head Nails " 25 " 54 and 55 Hitch Pins and Button Pins Per lb., 60											
MELOHARP TUNING KEYS.											
No. 41 Malleable Iron, Japanned Per dozen, \$0 60 " 42 Steel, Black Handle " 4 50 " 43 Hardwood Handle, large size " 18 00 " 3427 Wire Music Rack " 1 50 " 46 Meloharp Tuning Pipe, Key of C " 1 70 MELOHARP STRINGS.											
No. 3429 Steel, not covered, all sizes											
" 3430 Steel, covered											
MELOHARP FIGURE MUSIC.											
In Single Sheets or Assorted											

Catalogue of Meloharp Music furnished on application.

COLUMBIA ZITHERS.

NEW STYLES.

Including Music Book, Tuning Key and Box.



No. 3400. Style 1. Size 17x9\(\frac{1}{2}\) inches.



No. 3401. Style 2. Size 20x11; inches.

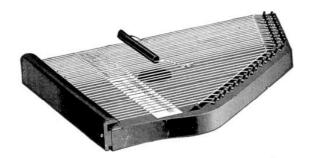
No. 3401.—31 Strings. Key of C. 4 group; of Chords. Arm Rest over Hitch Pins. Ebony Finish... Each \$ 3 75



No. 3402. Style 2]. Size 20x14 inches.

COLUMBIA ZITHERS.

NEW STYLES.

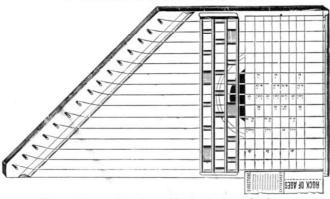


No. 3403. Style 3. Size 20x14 inches.



No. 3404. Style 4. Size $21\frac{1}{2}$ x16 inches.

PHONOHARPS.



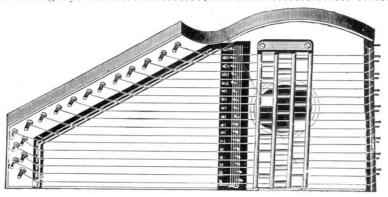
Nos. 1570 and 1571. Size, 171/2 x 9 inches.

Lacquered Brass Bridge, 3 Chords, 6 Pieces of Music, Picks and Key.

This instrument is finished in the natural wood and imitation mahogany. It is designed as a toy, and is played by figure guide music under the strings. Young children can play it at sight.

 No. 1570
 In Natural Wood, solid.
 Each \$ 1 88

 " 1571
 " Imitation Mahogany.
 " 2 50

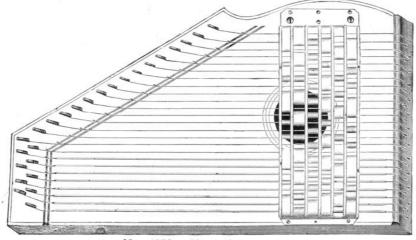


No. 1572. Size, 171/2 x 9 inches.

Nickel Plated Bridge, 3 Chords, Book of 31 Pieces of Music, Picks and Key.

This little harp is capable of wonderful effects, as many testimonials of players confirm. It is really a musical instrument which anyone can play.

No. 1572 Imitation Mahogany......Each \$ 5 0



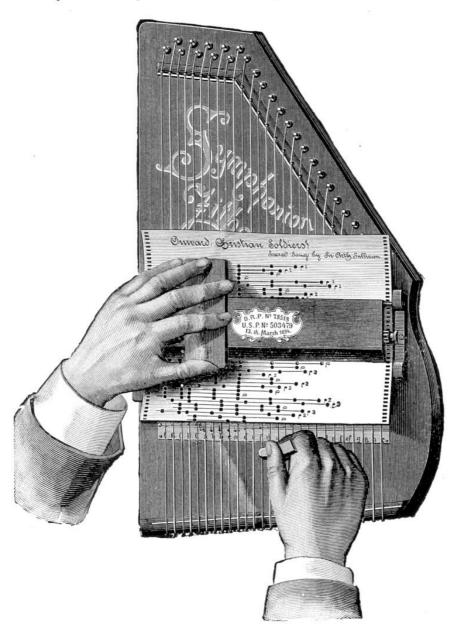
No. 1573. Size, 20 x 12 inches.

Lacquered Brass Bridge, 6 Chords, Music Book of 30 pages, Picks and Key.

This instrument is played in C and F, with relative minor. All kinds of music can be played. Effects can be obtained which cannot be produced upon any other harp in the market.

SYMPHONIAN ZITHER.

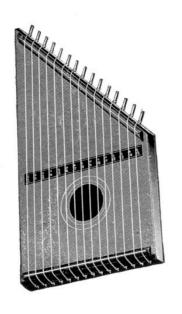
Any one can play complete melodies on it without any instruction or knowledge of music By means of perforated interchangeable Music Sheets.



No. 3450.

No. 3450—Imitation Rosewood, 21 Strings in Pastebord case, including Zither-Ring Tuning	
Hammer, A and C Pitch Pipe and one Music Sheet	\$ 12 50
No, 3451—Imitation Rosewood. 23 Strings in Pasteboard case, including Zither-Ring, Tuning	
Hammer, A and C Pitch Pipe, and one Music Sheet	15 00
Music Sheets for No. 3450 Each	20
Music Sheets for No. 3451	25

THE AMERICAN ZITHER.





					No. 28	1.0							Se Contraction of the Contractio		
			V2220-7 00										No. 2817.		
No.	2815	Hard	Wood	, Solie	d. 15 St	teel St	ring	sand	Kov						
66	2816	66	6.6	with	Sound	Hole	15	Stool	Ctui-				No. 2817Eacl	1 \$.95
44	2817	"		"	"	"	99	Steer	Strings	and	Key.		ShapeEach	1	25
		**					44		••		6.6	Harp	Shape	2	06

HOOKS FOR HANGING MUSICAL INSTRUMENTS. FOR SHOW CASE AND WINDOW.





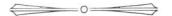


	2,0,0020.	210. 0020.	NO. 5020.
No. 3018	Long, Single, for one Guitar or Banjo	&c	Doz \$ 4 60
~ 3019	Short, Double, for one Mandolin or Con	rnet, &c	
66 3020	Long Double for two Violins		0 25

BAND INSTRUMENTS.

THE GORDON HIGH GRADE.

A very High Grade of Band Instruments manufactured especially for me by one of the most experienced instrument makers of Europe; they are warranted perfect in tone and finish, and are strictly High Grade Instruments in every respect. All with Water Key, Music Rack and German Silver Mouth Piece.

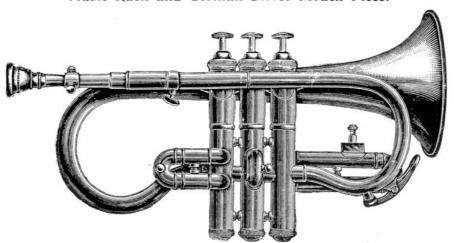


THE GORDON UNEXCELLED.

The Unexcelled Band Instruments are manufactured especially for me and by an expert instrument manufacturer and are Unexcelled in tone, finish and workmanship. They are, without doubt, superior to any Band Instruments on the market. All with Water Key, Music Rack and German Silver Mouth Piece,

CORNETS.

THE GORDON HIGH GRADE.



No. 3200. Eb Cornet (Single Water Key).

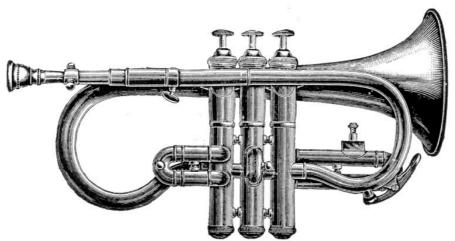
No. 3200	E> Co	rnet, I	Brass			Each	\$ 13	3 50	
	Same.	Nicke	l Plated.			66	1	5 50	
	4.6				Finish		2	5 50	
	6.6	6.6			ned		2	8 50)
	"	4.4	4.4	4.6	Gold Tips	6.	33	3 50	Ü
	6.6	Engra	aved, ad	d to cost	of either above Styles	6.6	- 1	6 00	
	6 6	Elabo	rately E	Ingraved	, add to cost of either above Styles	66	15	2 00	,



No. 3204. B2 Cornet (Single Water Key).

No. 3204.		\$ 14 00
	Same, Nickel Plated	16 00
	" Silver Plated, Velvet Finish. "	26 00
	" " Burnished"	29 00
	" Gold Tips. "	34 00
	" Engraved, add to cost of either above Styles "	6 00
	" Elaborately Engraved, add to cost of either above Styles "	12 00
No. 3208	C. Cornet, Brass. Each	\$ 15 00
	Same, Nickel Plated	17 00
	" Silver Plated, Velvet Finish "	27 00
	" " Burnished"	30 00
	" " Gold Tips"	35 00
	" Engraved, add to cost of either above Styles "	6 00
	" Elaborately Engraved, add to cost of either above Styles"	12 00

CORNETS. THE GORDON HIGH GRADE



No. 585. Eb Cornet (Single Water Key).

No. 585.	E> Cor	net, Br	uss,			. Each	€ 16	50
	Same,	Nickel	Plated.			6.6	18	50
	"				inish		28	50
	4 4	4.4		Burnish	ed,		31	50
	**	**	4.4	* *	Gold Tips	. "	36	50
		Engrav	ved, ado	l to cost	of either above Styles	. "	6	00
		Elabor	ately E	ngraved	, add to cost of either above Styles		12	00



No. 586. By Cornet' (Single Water Key).

No. 586.	Bb Cor	rnet, Bra	ass]	Foob	¢ 10 00
							\$ 18 00
	Same,						20 00
	4.6	Silver 1	Plated,	Velvet Fir	nish		30 00
	""				ed		33 00
	e.	4.4	6.6		Gold Tips		38 00
	4.				of either above Styles		6 00
	4.5	Elabor	ately E	Engraved,	add to cost of either above Styles		12 00

CORNETS.

THE GORDON HIGH GRADE



No. 587. C Cornet (Single Water Key).

No. 587.	C Cor	net, Bra	ss		, ,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	Each	\$ 18 00
	Same	, Nickel	Plated			c 6	20 00
	4.	Silver	Plated,	Velvet F	linish	"	30 00
	44	**		Burnish	ed	"	33 00
					Gold Tips	6.6	38 00
		Engra	ved, ade	d to cost	of either above Styles	" "	6 00
					add to cost of either above Styles		12 00

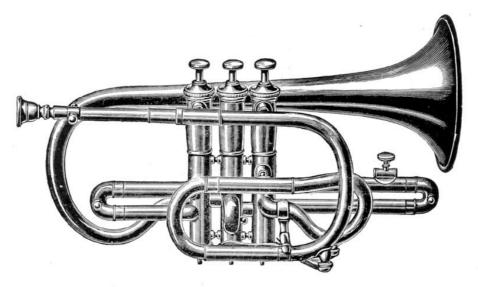


No. 591. By Cornet (Double Water Key).

No. 591.	Bb Co	rnet, B	rass			 	 	Each	\$ 22	50
									24	
	"	Silver	Plated,	Velvet	Finish	 	 		34	50
					shed,				37	50
					Gold Tip				42	50
	***				st of either				б	00
	44				d, add to cos				12	00

CORNETS.

THE GORDON HIGH GRADE



No. 592. C Cornet (Double Water Key).

No. 592.	C Corr	net, Bras	38			Each	\$ 5	22	50
	Same,	Nickel	Plated				5	24	50
	"	Silver	Plated,	Velvet Fi	inish	"	;	34	50
	"	**		Burnish	ed	. "	;	37	50
			4.4	"	Gold Tips	. ")4	42	50
	"	Engra	ved, ad	d to cost	of either above Styles	. "		6	00
	"	Elabor	ately E	Engraved,	add to cost of either above Styles	. "		12	00

THE GORDON HIGH GRADE E' ALTO.

BELL UPRIGHT.

Light Action, German Silver Piston Valves, Water Key,

Music Rack and German Silver Mouthpiece.



No. 3212.

No. 3212.	E A	lto Bras	BS		Each	\$ 22	00
						26	
	"	Silver	Plated,	Velvet Finish	**	42	00
				Down lab ad		49	00

B' TENOR.

BELL UPRIGHT.

Light Action, German Silver Piston Valves, Water Key,

Music Rack and German Silver Mouthpiece



No. 3216.

No. 3216.	B ₂ Te	nor, B	ass		Each	\$ 26	50
	Same,	Nickel	l Plated	I	660	31	50
	"	Silver	Plated,	Velvet Finish		51	50
			4.6	Burnished	6.6	59	50

THE GORDON HIGH GRADE B BARITONE.

BELL UPRIGHT.



No. 3220.

No. 3220.	B> Baritone,	BrassEa	ach \$	31	00
	Same, Nicke	Plated	"	36	50
	" Silve	Plated, Velvet Finish	**	69	50
	44 44	" Rurnished	**	71	00

B' BASS.

BELL UPRIGHT.

Light Action, German Silver Piston Valves, Water Key,

Music Rack and German Silver Mouthpiece.



No. 3224.

No. 3224.	B> Bas	ss, Bra	ss	E	lach	\$ 34	00
	Same,	Nickel	Plated		4.4	40	00
	"	Silver	Plated,	Velvet Finish	"	70	00
	"	4.6	"	Burnished	66	79	OO

E' BASS.

BELL UPRIGHT.



No. 3228.

No. 3228.	E> B	ass Brass	Each	\$	50	00
	Same	Nickel Plated	4 4		58	00
	••	Silver Plated, Velvet Finish	"		90	00
		Silver Plated, Burnished	"	1	05	00

E' CONTRA BASS.

BELL UPRIGHT.

Light Action, German Silver Piston Valves, Water Key,

Music Rack and German Silver Mouthpiece.



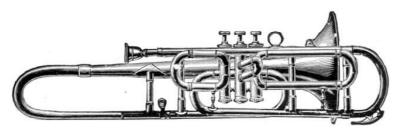
No. 3232.

No. 3232.	Ez Contra Bass, Brass							
	Same,	Nickal	l Plated.	***************************************	66	64	00	
	41	Silver	Plated,	Velvet Finish	"	101	00	
	: 6		"	Burnished	"	116	00	

THE GORDON HIGH GRADE VALVE TROMBONES.

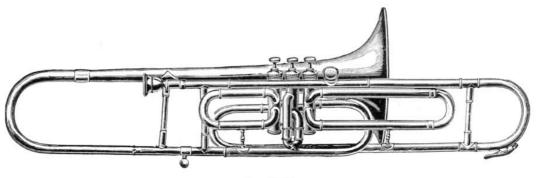
Light Action, German Silver Piston Valves, Water Key,

Music Rack and German Silver Mouthpiece.



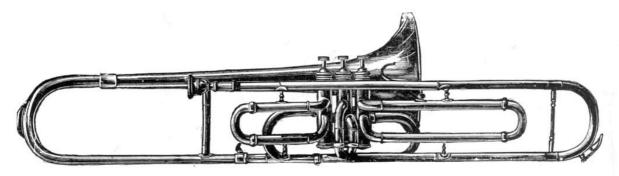
No. 3236.

No. 3236.	E> Alt	to, Val	ve Troi	nbone Brass	Each	\$ 22 00
	Same,	Nickel	Plate	L		26 00
	"	Silver	Plated	Velvet Finish	66	42 00
	"	"		Burnished	6.6	49 00



No. 3240.

No. 3240.	B2 T	enor, V	alve Tr	ombone, Brass	Each	\$ 26 50
	Same	Nicke	Plated	L	6.6	31 50
	6.6	Silver	Plated,	Velvet Finish	"	52 00
	46	"	"	Burnished	66	59 50

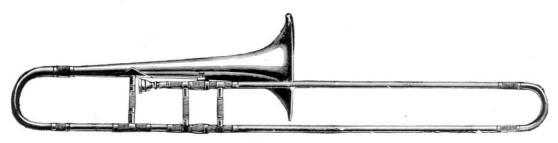


No. 3244.

No. 3244.	B♭ B	aritone,	Valve	Trombone, Brass	Each	\$ 3	1 (01
	Same	, Nicke	l Platec	l	"	3	6	51
		Silver	Plated,	Velvet Finish		6	4	0
				Burnished		7	1	00

THE GORDON HIGH GRADE SLIDE TROMBONES.

With Water Key and German Silver Mouth Piece.



No. 3248.

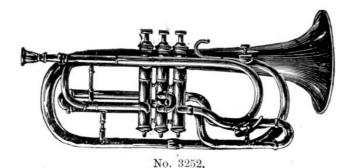
No. 3248.	B [▶] Te	nor, Sli	ide Tro	mbone, Brass	Each	\$ 17	00
	Same,	Nickel	Plated		66	21	. 00
	4.6	Silver	Plated,	Velvet Finish	"	30	00
				Burnished		33	00

THE GORDON HIGH GRADE. SOLO E^b ALTO.

BELL FRONT.

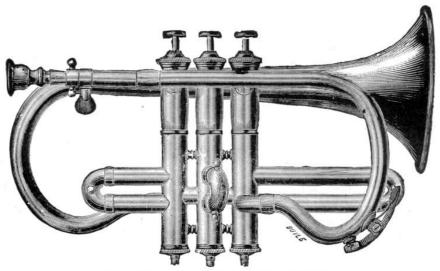
Light Action, German Silver Piston Valves, Water Key,

Music Rack and German Silver Mouthpiece.



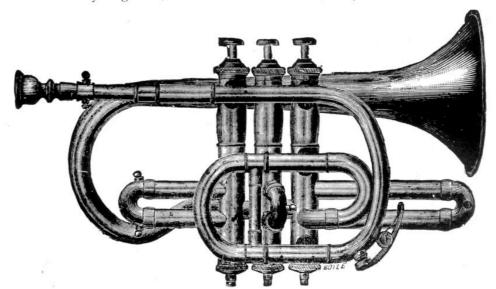
No. 3252.	Solo E Al	o, Brass	lach	\$ 22 00
	Same, Nicl	el Plated	"	26 00
	" Silv	er Plated, Velvet Finish	6.6	42 00
		"Burnished	" "	47 00

SUPERIOR WORKMANSHIP.



No. 593. En Cornet, Besson Model.

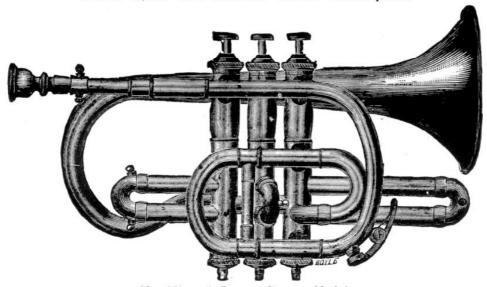
No. 593	E> Cor	net, Bra	ss	. 		Each	\$ 20	50
							22	50
	"	Silver l	Plated,	Velvet Fi	nish	6.6	32	50
	"	6.6		Burnish	ed		35	50
	4.6	4.4	* *	4.4	Gold Tips		40	50
					of either above Styles		6	00
					add to cost of either above Styles		12	00



No. 594. By Cornet, Besson Model.

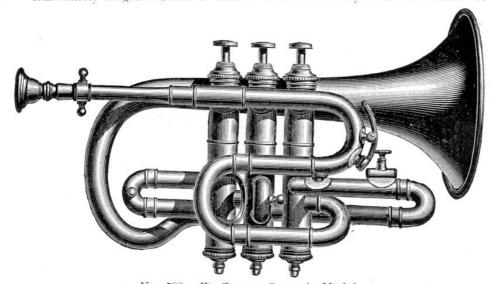
No. 594.	B> Co	rnet, B	rass			Each	\$ 21	00
	Same,	Nickel	Plated.			"	23	00
	4.4	Silver	Plated,	Velvet	Finish	"	33	00
		4.4	"	Burnish	ed	6.6	36	00
	4.4	4.4	* *	6.6	Gold Tips	6.4	41	00
		Engra	ved, add	1 to cost	of either above Styles	6.6	6	00
	4.6	Elabor	rately E	ngraved	, add to cost of either above Styles	4.6	_12	00

SUPERIOR WORKMANSHIP.



No. 595. C Cornet, Besson Model.

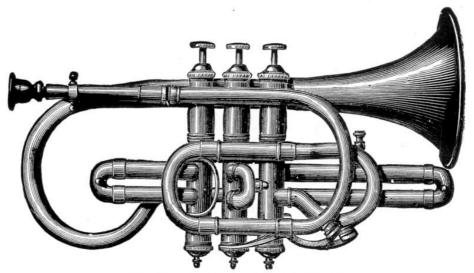
No. 595.	C Corr	net, Brass	. Each	\$ 21	00
	Same,	Nickel Plated	. "	23	00
	6.	Silver Plated, Velvet Finish		33	00
	"	" Burnished		36	00
	4.6	" " Gold Tips		41	00
	4.4	Engraved, add to cost of either above Styles	. "	6	00
	4.4	Elaborately Engraved, add to cost of either above Styles		12	00



No. 598. Eb Cornet, Courtois Model.

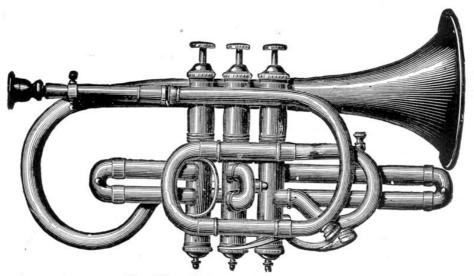
				110.	20. 129 Cornet, Courtors Model.			
No. 598.	E Cor	net, Br	ass			 Each	\$ 25	00
	Same,	Nickel	Plated.			 	27	00
	66	Silver	Plated,	Velvet Fi	nish	 "	37	00
		64	"	Burnish	d	 	40	00
	* *	4.4			Gold Tips	 6.6	45	00
	"	Engra	ved, ado	d to cost	of either above Styles	 **	6	00
	< 6	Elabo:	rately E	ingraved,	add to cost of either above Styles	 4.	12	00

SUPERIOR WORKMANSHIP.



No. 599. By Cornet, Courtois Model.

No. 599.	B> Co	rnet, B	rass		Each	\$ 31	00
	Same,	Nickel	Platen.	***************************************	4.6	33	00
	"	Silver	Plated,	Velvet Finisa	"	43	00
		4.4		Burnished		46	00
	4.4	4.4	4.4	" Gold Tips	4.6	51	00
	4.4	Engra	ved, ad	d to cost of either above Styles	4.6	6	00
		Elabor	rately F	Ingraved, add to cost of either above Styles		12	00

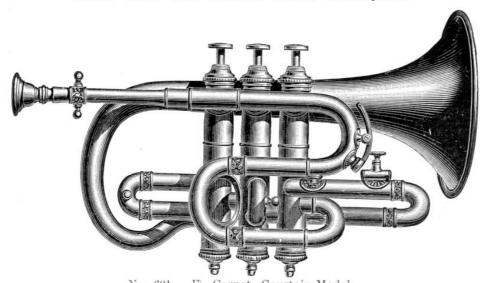


No. 600. C Cornet, Courtois Model.

No. 600.	C Corr	net, Bra	ss	· · · · · · · · · · · ·		Each	\$ 3	1 (00
								3 (
					nish		4	3 (00
		6.6	4.6	Burnishe	ed	4.4	4	6 (00
	" "	**	4.6	6.6	Gold Tips	4.4	5	1 (90
	10	Engra	ved, ad	d to cost	of either above Styles		- 9	6 (00
	6.6				add to cost of either above Styles		15	2 (00

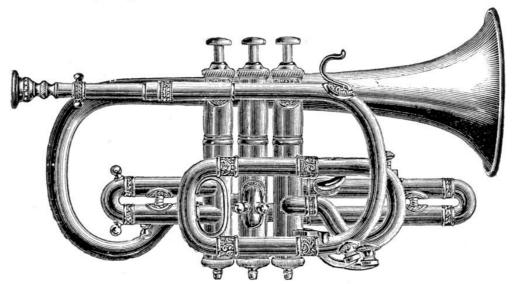
SUPERIOR WORKMANSHIP.

FANCY ENGRAVED TRIMMINGS.



No. 601. Eb Cornet, Courtois Model.

No. 601.	E Cor	net, Br	ass			Each	\$ 35	00
	Same,	Nick-l	Plated.			"	37	00
	"	Silver	Plated,	Velvet	Finish	"	47	00
	**		4.4	Burnisl	ned	"	50	00
	44	6.6	4.4		Gold Tips		55	00
	4.6	Engrav	red, ado	1 to cos	t of either above Styles		6	00
	**	Elabor	ately E	ngrave	d, add to cost of either above Styles	**	12	0 /



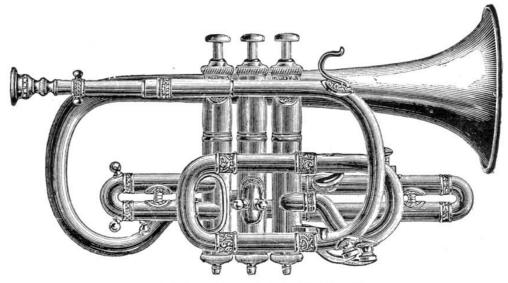
No. 602. By Cornet, Courtois Model.

No. 602.	B ₂ Co	rnet, B	rass			Each	\$ 40	00
	Same,	Nickel	Plated.				42	00
	11	Silver	Plated,	Velvet Fir	nish	"	52	00
	4.6			Burnish	ned		55	00
	* 1	6.6	4.6	4.4	Gold Tips		60	00
	65	Engra	aved, ad	d to cost	of either above Styles	66	6	00
	"	Elabo	rately F	Engraved,	add to cost of either above Styles	**	12	00

SUPERIOR WORKMANSHIP.

FANCY ENGRAVED TRIMMINGS.

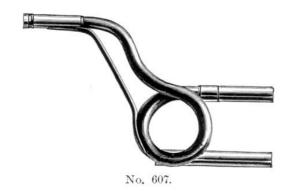
Light Action, German Silver Piston Valves, Water Key,
Music Rack and German Silver Mouthpiece.



No. 603. C Cornet, Courtois Model.

No. 603.	C Corr	net, Bra	ss			Each	\$ 40	00
	Same,	Nickel	Plated.			66	42	00
	"	Silver	Plated,	Velvet	Finish	"	52	00
	••			Burnis	hed		55	00
		**		**	Gold Tips	**	60	00
	**	Engra	aved, ad	ld to co	st of either above Styles		6	00.
	**	Elabo	rately F	Engrave	d, add to cost of either above Styles		12	00

"C" ATTACHMENT FOR Bo CORNET.



THE KAISER CORNET.

DISTON MODEL.

COURTOIS VALVES.

The Only Short Action Piston Valve Cornet.

THE INSTRUMENT FOR THE MUSICIAN.

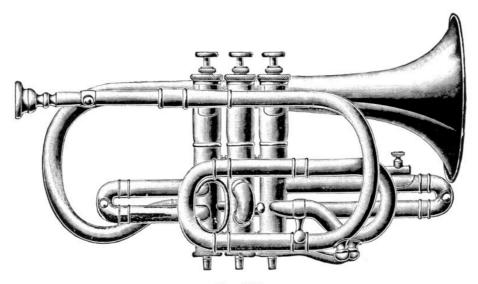
The Kaiser Cornet is the latest and best Cornet with Light Piston Valves.

Acknowledged by authorities as the most perfect and practical instrument on the market.

This Cornet, with Light Short Action Piston Valves, possesses the best and most reliable Valve ever invented, and is certain to supercede all others.

By an ingenious device the pressure on the Valves is reduced to a minimum, and a greater perfection in playing is the result. In consequence of the short pressure the liability of disagreeable noises is greatly decreased.

The Short Action also enables the musician to run the scale quicker than heretofore, also the Valves wear less than the old style, keep the air longer, and are not complicated. The model of the Cornet is perfect and is manufactured with great care, and the result is an instrument of great power and pureness of tone.



No. 3300.

No. 3300.	B> Cor	net, Brass	Each	\$ 50 00
	Same,	Nickel Plated		52 00
	4.6	Silver Plated, Velvet Finish	8.6	62 00
	"	" " Burnished	4.4	65 00
	4.6	Engraved, add to cost of either above styles		6 00
	4.4	Elaborately Engraved, add to cost of either above syles		12 00

THE GORDON UNEXCELLED

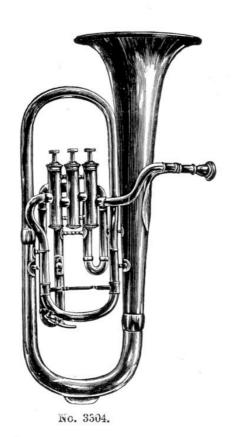
E ALTO.

BELL UPRIGHT.

SUPERIOR WORKMANSHIP.

Light Action German Silver Piston Valves, Water Key,

Music Rack and German Silver Mouth Piece.



 No. 3304.
 Eb Alto, Brass.
 Each, \$ 37 00

 Same, Nickel Plated.
 " 41 00

 " Silver Plated, Velvet Finish.
 " 57 00

" " Burnished " 65 00

THE GORDON UNEXCELLED B' TENOR.

BELL UPRIGHT.

SUPERIOR WORKMANSHIP.

Light Action German Silver Piston Valves, Water Key,

Music Rack and German Silver Mouth Piece.



No. 3308.

No. 3308.	B♭ Te	nor, Br	ass		Each	\$ 44	00
	Same,	Nickel	Plated	İ	"	49	00
	54	Silver	Plated	, Velvet Finish		66	50
		"	"	Rumiched	66	79	50

THE GORDON UNEXCELLED B' BARITONE.

BELL UPRIGHT.

SUPERIOR WORKMANSHIP.



No. 3312.

No. 3312.	B ₂ B	aritone,	Brass.		Each	\$ 48	00
	Same	, Nickel	Plated		"	53	00
	64	Silver	Plated,	Velvet Finish	"	79	00
	20	66	4.6	Burnished		88	00

THE GORDON UNEXCELLED

B' BASS.

BELL UPRIGHT.

SUPERIOR WORKMANSHIP.

Light Action, German Silver Piston Valves, Water Key.

Music Rack and German Silver Mouthpiece.



No. 3316.

No. 3316.	Bb Bass, Brass	\$ 53	00
	Same, Nickel Plated	59	00
	" Silver Plated, Velvet Finish" "	90	50
	" Silver Plated, Burnished "	98	00

THE GORDON UNEXCELLED

E BASS.

BELL UPRIGHT.

SUPERIOR WORKMANSHIP.



No. 3320.

No. 3320.	E> B	ass, Bra	ıss		Each	\$ 65	00
	Same, Nickel Plated					73	00
	"	Silver	Plated,	Velvet Finish	6.6	105	
		66		Burnished	66	110	00

THE GORDON UNEXCELLED E' CONTRA BASS.

BELL UPRIGHT.

SUPERIOR WORKMANSHIP.

Light Action, German Silver Piston Valves, Water Key,

Music Rack and German Silver Mouthpiece.

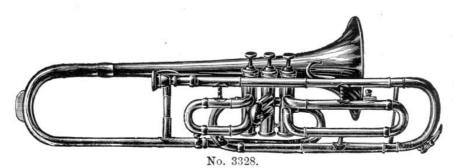


THE GORDON UNEXCELLED VALVE TROMBONES.

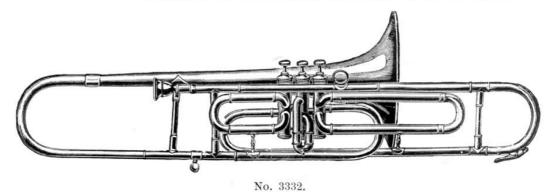
SUPERIOR WORKMANSHIP.

Light Action, German Silver Piston Valves, Water Key,

Music Rack and German Silver Mouthpiece.



Same, Nickel Plated ... 41 00 57 00



No. 3332.	B> Ten	or, Tr	ombone,	Brass	. Each,	\$ 44	00
	Same,	Nickel	Plated.				00
	"	Silver	Plated,	Velvet Finish	6.6	66	50
	**	"	44-	Burnished		77	00



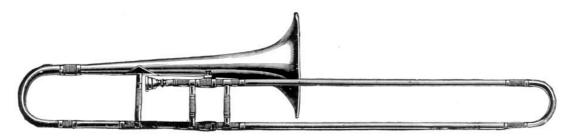
No. 3336.

No. 3336.	Bb Bar	ritone,	Trombo	ne, Brass	Each	\$ 48	00
	Same,	Nickel	Plated.		6.6		00
	6.6	Silver	Plated,	Velvet Finish	66	79	00
	"	66	4.6	Rurnished	1.6	88	00

THE GORDON UNEXCELLED SLIDE TROMBONE.

SUPERIOR WORKMANSHIP.

With Water Key and German Silver Mouthpiece.



No. 3340.

No. 3340.	B> Ter	nor, Slid	le Trom	bone, Brass	Each	\$ 35	00
	Same,	Nickel	Plated.			39	00
	"	Silver	Plated,	Velvet Finish		47	00
	66	66	6.6	Burnished	6.6	5.1	00

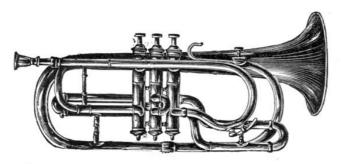
THE GORDON UNEXCELLED. SOLO E' ALTO.

BELL FRONT,

SUPERIOR WORKMANSHIP.

Light Action, German Silver Piston Valves, Water Key,

Music Rack and German Silver Mouthpiece.



No. 3344.

	Solo,	E> Alt	o, Brass		. Each	\$ 3''	04
	Same,	Nicke	el Platec	l	66	41	00
	"	Silver	Plated,	Velvet Finish	66	57	00
	4.6	66	6.6	Burnished	66	65	00

RULES FOR THE FORMATION OF BANDS.

	21112 02 014	,			D. H. 100.
22	BAND OF SIX.		BAND OF SEVEN.		BAND OF EIGHT.
	Eb Cornet.	1	Eb Cornet.	1	E Cornet.
	B ₂ "	2	Bb Cornets.	2	B> Cornets.
2	E> Altos.	2	Eb Altos.	2	Eb Altos.
	B? Tenor.	1	Bb Baritone.	1	Bb Tenor.
Ĺ	E Bass.	1	Eb Bass.	1	Bb Baritone.
				1	Eb Bass.
	BAND OF NINE.		BAND OF TEN.		BAND OF ELEVEN.
	E ₂ Cornets.	2	E Cornets.	2	E Cornets.
	B> "	2	В> "	2	В> "
	E> Altos.	2	E> Altos.	2	E Altos.
	B) Tenor.	2	B> Tenors.	2	B, Tenors.
	B> Baritone.	1	Bb Baritone.	1	Be Baritone.
	E Bass.	1	E Bass.	1	Bb Bass.
				1	E> " Large.
	BAND OF TWELVE.		BAND OF THIRTEEN.		BAND OF FOURTEEN.
	E> Cornets.	2	Eb Cornets.	2	Eb Cornets.
	B2 "	2	В> "	3	В> "
	E> Altos.	3	E Altos.	3	EP Altos.
	B> Tenors.	2	Be Tenors.	2	Bb Tenors.
	B ₂ Baritone.	1	B _b Baritone.	1	Bb Baritone.
	B ₂ Bass.	1	Bo Bass.	1	E Bass.
	Ep " Large.	1	Eb Bass.	1	E> "
		1	E> " Large.	1	E> " Large.
	BAND OF FIFTEEN.		BAND OF SIXTEEN.		BAND OF SEVENTEEN
	Eb Cornets.	2	Eb Cornets.	2	Eb Cornets.
	Вр "	3	B> "'	3	В> "
	B> Fluegel Horn.	2	Bb Fluegel Horns.	2	B ₂ Fluegel Horns.
	Eb Altos.	3	Eb Altos.	3	Eb Altos.
	Bb Tenors.	2	Bb Tenors.	2	By Tenors.
	Bb Baritone.	1	Be Baritone.	1	Bb Baritone.
	Bb Bass.	1	Bb Bass.	1	Bb Bass.
	Eb "	1	Eb "	1	Eþ "
	25	1			147

Helicon Contra-Basses may be used instead of Upright Model. Bass and Tenor Drums, and Cymbals to be added to above.

REED BANDS.

	16 PERFORMERS.	18 PERFORMERS.	20 PERFORMERS.
1	Eb Piccolo.	1 Eb Piccolo.	1 Eb Piecolo.
1	Ep Clarionet.	1 Eb Clarionet.	1 E Clarionet.
2	Bb Clarionets.	3 Bb Clarionets.	3 Bb Clarionets.
1	Eb Cornet.	1 Ep Cornet.	2 E Cornets.
2	B> Cornets.	3 By Cornets.	3 B2 "
Ļ	Bb Fluegel Horn.	1 Bb Fluegel Horn.	1 By Fluegel Horn.
2	E2 Altos.	2 Eb Altos.	3 Bb Altos.
	By Tenors (or Trombones).	2 Bb Tenors (or Trombones).	2 Bb Tenors (or Trombones)
	Bb Baritone.	1 Bb Baritone.	1 Bb Baritone.
L	Bb Bass (or Trombone).	1 Be Bass (or Trombone).	1 By Bass (or Trombone).
	E2 "	1 Eb "	1 E> "
i	Eb " Large.	1 Eb " Large.	1 Eb " Large.

Drums and Cymbals to be added to above.

CORNET CASES.

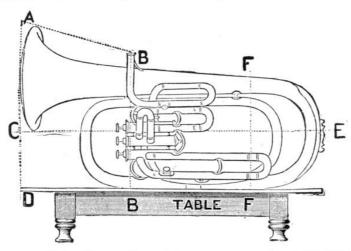
No.	641	Wood,	Black, Varnish Cases Nos. 64	ed, Flan 2 to 647	nel Li inclus	ned, Hool	as and Inside	Lock Pocket for .	Attachn	nents, Rings on	ach	\$ 2	25
		21022						s Nickel Trin					
44	642	Satchel									"	2	50
66		"										2	50
	644	"								or Russet	66	3	75
6.6		"	Seal Grain Le				"	"	6.6		66	5	00
	646	6.6			6.6	4.4	6.6	4.4	6.6	Orange	6.6	6	00
		44		66	6(6)	Velvet	4.4		6.6		"	7	50
	648	Case. W	Vood Covered w	vith Blac	k Lea	ther, Velv	et Line	d, Nickel Cla	sps, Lo	ek, etc	6 6	9	00
44	649		"				4.6	4.4		" with			
		Οι	itside Pocket f	or Music							6.6	12	50

STRAP FOR CORNET CASE.

LARGE INSTRUMENT CASES.

No.	3360	Leather, F	annel Lined,	etc., for	Alto Tro	mbone	Each	\$ 13	50
"	3362	"		"	Tenor				00
	3364		4.6	4.6	Baritone		4.6	15	00
6.6	3366		"		Bass		"	15	00
	3368		4.6	61	Tenor Sl	ide Trombone	"	14	00
1.6	3370		"	6.6	Upright .	Alto	"	14	00
66	3372	4.4	4.6	66		Tenor		17	00
"	3374		"		6.6	Baritone.	"	20	00
"	3376	6.6	4.6	66	6.6	Bass	"	20	00
44	3378		"		"	Contra-Bass	""	23	00
4.6	3380		"	4.6	Front Al	to	" "	8	50
66	3382		**	4.6	Fluegel F	Horn		6	75
"	3390		**	66		orn		15	00
"	3392	"	"	"	Concert I	Horn	"	20	00

Measurements must be given in ordering from No. 3364 upwards.



To insure proper fit for Cases, please take measurements as per above Diagram.

-		
	BAND INSTRUMENT CRO	OKS AND SHANKS (Brass).
No. 60	08 Tuning Bit for CornetsEach \$ 40	No. 3508 C Crook for Alto Trombone. Each \$ 3 00
" 60	99 A Shank for B> Cornet " 60	" 3509 D " " Alto Trombone. " 2 00
61	10 B ₂ ··· ·· B ₂ ··· ··· 50	" 3510 A " " Tenor " " 3 00
" 61	.1 G Crook " B ₂ " " 1 35	" 3511 A " " Baritone " " 3 40
" 350	on F " " B> " 1 50	" 3512 C " " Upright Alto " 3 00
" 350		" 3513 D " " " " 2 00
. " 350		" 3514 A " " Tenor " 3 00
" 350		" 35I5 A " " Baritone " 3 70
" 350		" 3516 D " " " E2 Bass " 4 00
" 350		" 3517 D " " E> Bass Large " 4 00
" 350		Plated at 15 to 40 cents additional.
		THPIECES (German Silver).
3.7		1
No. 62		No. 3461 E> Helicon Contra-Bass
" 62 " 62	N M	10102 E
" 345		oron Estate from sone, varve 1 20
345		" 3464 B ₂ Tenor " slide 1 30 " 3465 B ₂ " " valve 1 50
" 345		" 3466 B) Baritone " " 1 50
" 345		" 3467 B) Bass " " 1 70
" 345		" 3468 Concert Horn 90
" 346	0 E ₂ " large " 1 70	" 3469 Fluegel " 95
	BAND INSTRUMENT PIST	ON SPRINGS (Brass Wire).
No. 62		No. 3520 Baritone large for below of
1,0. 0-	Per Set \$ 0 20	Piston, Per Set \$ 0 30
NT		No. 3521 Bass large, for below of Piston
No. 62		Per Set
	Per Set	No. 3522 Contra-Bass large for below of
No. 351	8 Alto, large for below of Piston	Piston, Per Set 45
	Per Set	No. 3523 Trombone, large, for below of
No. 351	9 Tenor, large for below of Piston	Piston, Per Set
	Per Set 30	No. 3524 Cornet, Steel Wire 45
	CODNET ADJUSTAD	
Ma 950		BLE FINGER RINGS.
No. 352		
		JSIC RACKS.
No. 615	Brass, Square Shank for Cornet Each \$ 0 50	No. 617 Brass, Strong Springs, Two
" 616	Nickel, " " " " 75	Prongs Each \$ 0 60
		No. 618 Nickel Strong Springs, Two
		ProngsEach 85
	CORNET	MUTES.
No. 637 " 638	Brass	No. 639 Triple Silver PlatedEach \$ 2 75
	CODNET DIST	ON PHITTONIC
N - 095		ON BUTTONS.
No. 635		Per Dozen \$ 2 50
	CORNET VAL	
No. 352		
	CORNET W	ATER KEYS.
No. 631	Single Water Key, Complete,	No. 632 Double Water Key, Complete,
	Brass Each \$ 1 50	Brass

CORNET TRIMMINGS.



No. 609. A Shank.



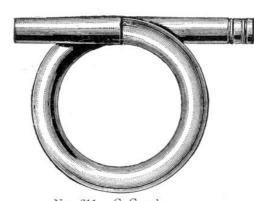
No. 610. By Shank.



Nos. 621, 622 and 623. Cornet Mouthpiece.



Nos. 617 and 618. Music Rack.



No. 611. G Crook.



Water Key.



No. 627. Cornet Spring.

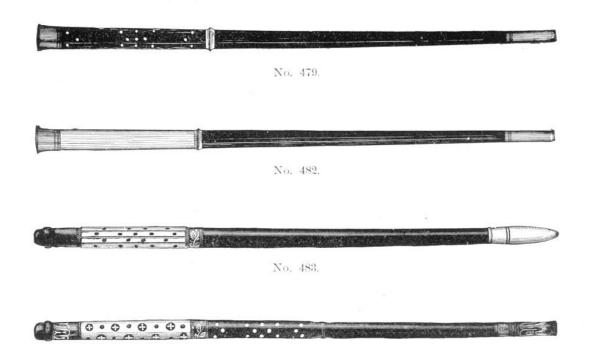


No. 635. Piston Button.



Nos. 637-639. Cornet Mute.

CORNET BOOKS.		
Bugle Calls (Dodworth's)	\$ 0	33
Contains 16 pages. Size, $5\frac{1}{2} \times 3\frac{3}{4}$ inches.		
A Pocket Edition Infantry and Skirmishing Calls for Bugle. Dodworth's (Harvey B.) Cornet Instructor. Boards	Ф 1	88
" Cloth"	2	85
Contains 118 pages. Size, 9½ x 11¾ inches.		
Contains 41 Popular Melodies, and a thorough Treatise on the Rudiments, and a large		
number of Exercises progressively arranged.	A 0	40
Dodworth's (Harvey B.) Rudimental Instructor for Eb Cornet	\$ 0	48
Contains 48 pages. Size, $5\frac{3}{4} \times 8\frac{3}{4}$ inches.		10
A most simple and concise method.		
Eaton's Cornet Instructor. Paper	\$ 0	72
Contains 64 pages. Size, 10 x 7 inches. Contains a plain Treatise on the Rudiments. Easy and progressive Exercises.		
24 Melodies for the Bo Cornet.		
12 Duets for Bo Cornet.		
Schatzman's Sax Horn or Cornet Instructor. Paper	\$ 0	35
Contains 48 pages. Size, 10 x 7 inches.		
Adapted for Eb and Bb Cornets, Eb Alto, Bb Tenor, Baritone and Bass. With a collection of Melodies for the Cornet. Also 5 Pieces arranged for a Band of ten Instruments.		
MUSIC FOR CORNET.		
Black Hawk, Waltz	\$ 0	
Black Key, Polka Mazurka		15 15
Carnival of Venice		15
Dreams on the Ocean, Waltz		15
Gayety, Grand Schottische BrilliantBrunner		15
MarthaCarmer Peri, WaltzRosewig		15
Poet and Peasant, Waltz		15 15
Silvery Waves		15
Sirens, Waltz		15
Waves of the Ocean, GalopBrunner		15
MUSIC FOR CORNET AND PIANO.		
Black Hawk, Waltz	\$ 0	30
Black Key, Polka Mazurka		
Blue Bird Echo, PolkaBrunner Carnival of Venice		30
Dreams on the Ocean, Waltz		30
Gayety, Grand Schottische BrilliantBrunner		30
Henrietta, Polka		60
Maiden's Blush, Polka RedowaTully MarthaCarmer		50
Peri, Waltz		30 30
Poet and Peasant, WaltzBrunner		30
Silvery Waves		30
Sirens, Waltz		30
Waves of the Ocean, Galop		30
		50
MUSIC FOR PIANO, VIOLIN AND CORNET.		
Witch, Polka	\$ 0	
Die Lotosblume, Polka		30
Newport, Gavotte		30
Tornado, MarchStults)	0-
Country Dance	5	30
La Contessa, Air de Ballet		30
El Ole, Spanish Dance		30



No. 484.

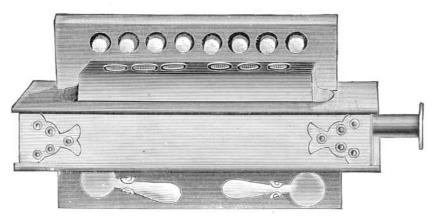


No. 485.

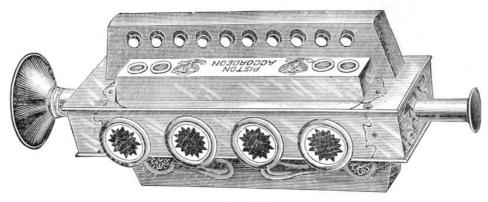
LEADERS' BATONS.

No.	476	White Holly, Plain, Tapering	\$ 0	60
66	477	Ebony, Round, German Silver Tips "		85
	478	" Tapering, " " "" "	1	20
"	479	" Pearl Dotted Handle, Fancy German Silver Tips "	2	50
"	480	" Fine Finished, Tapering, Ivory Tips "	3	00
	481	" Tapering, Real Silver Shield for Inscription, Long Inlaid Ivory Tips "	5	4()
	482	" Ivory Handle, German Silver Cap, Long Ivory Tip, Extra Fine Quality "	8	00
44	483	" Pearl Inlaid, German Silver Caps, Long Ivory Tips, Extra Fine Quality"	10	50
4.6	484	Ebony, Pearl Inlaid, Ivory Handle, also Pearl Inlaid, German Silver Cap and Ferrules, Long Ivory Tips, Extra Fine	15	00
1:	485	Total 1991 total 1991 total and the second state of the second se	30	00
		Plush Lined "	00	VU

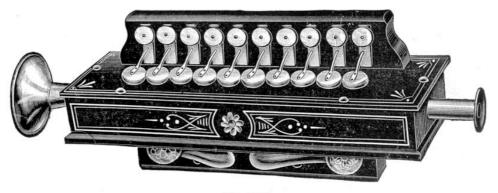
BLOW ACCORDEONS.



No. 2930.

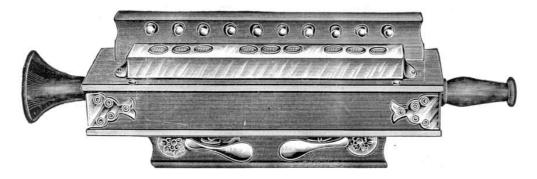


No. 2934,

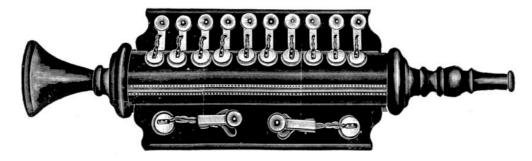


No. 2936.

BLOW ACCORDEONS.



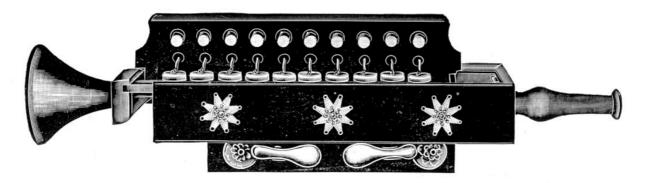
No. 2933.



No. 2944.

No, 2944 10 Keys, 2 Basses, Ebonized Case, Celluloid Keys, Ornamented with Nickel...........Each \$ 2.75

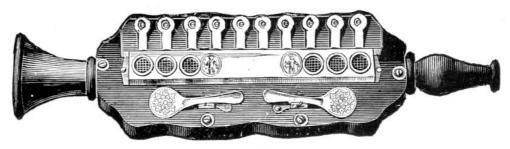
A NOVELTY.—ADJUSTABLE SLIDING TOP.



No. 2935.

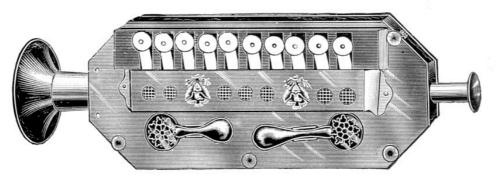
No. 2935 10 Keys, 2 Basses, Ebonized Case, Celluloid Keys, Handsomely Ornamented.......Each \$ 3 00

BLOW ACCORDEONS.

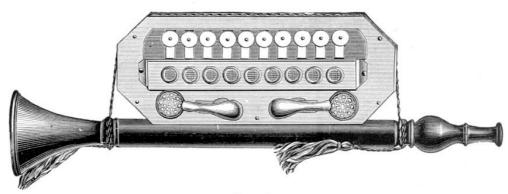


No. 2938.

No. 2938 10 Keys, 2 Basses, Imitation Mahogany Case, Celluloid Key Buttons............Each \$150



No. 2940.



No. 2942.

CLARIONETS.

THIBOUVILLE, PARIS.

American Concert	Pitch.	In	Key	of	A,	Вρ,	C,	Eo.

ALL CLARIONETS FURNISHED WITH NICKEL MOUTHPIECE CAP.

	AND CONTROL TO TOKNOHED WITH MICKEL HOUTHPIECE CAP.													
No	512 513		6 Brass						····ā·································		7 50 21 00			
	JEROME THIBOUVILLE LAMY, PARIS.													
					In Key	of A, E	30, C, E0.	•						
No.	514	Grenadill	a, 13 Gern	nan Silver	Keys, 2 R	Rings, G. S	S. Trimmes	l, Cork Joi	nts	Cach \$ 3	1 50			
* *	515	4.4	15	355	2		6.6	6.63		3	9 60			
4.6	516	6.4	15	6.4	4			14		5	0 00			
4.6	517		Boehm S	System, 17	German S	Silver Keys	s, 6 Rings, 0	G. S. Trim	med, Cork Joints.	11	6 50			
					FI	NE GRA	DE.							
No.	518	Ebony, 13	German	Silver Key	s, 2 Ring	s, G. S. T	rimmed, Co	ork Joints.	E	ach \$ 45	2 00			
	519	" 15	,		2 "	6.6	"	٠.		50	6 50			
41	520	·· 15	, .		4 "	6.6				6	4 00			
4	521	" Ве	oehm Sys	tem, 17 Ger	man Silv	er Keys, (3 Rings, G.	S. Trimm	ed, Cork Joints	" 14	5 60			

GEORGE CLOOS.

American Manufacture.

No.	525	Cocoa,	13 German	Silver	Keys,	2 F	Rings,	G. S.	Trimmed,	Cork Jo	ointsI	Each	\$ 53	50
6.6	526		16		6.6	4	4.6					6.6	78	00

Note. —Quotations made on application for Boehm Clarionets of American Manufacture.

Note.—In ordering Clarionets always state in what Key wanted.

CLARIONETS.



No. 512.



No. 513.



No. 514.



No. 515.



No. 518.



No. 519.



No. 520.



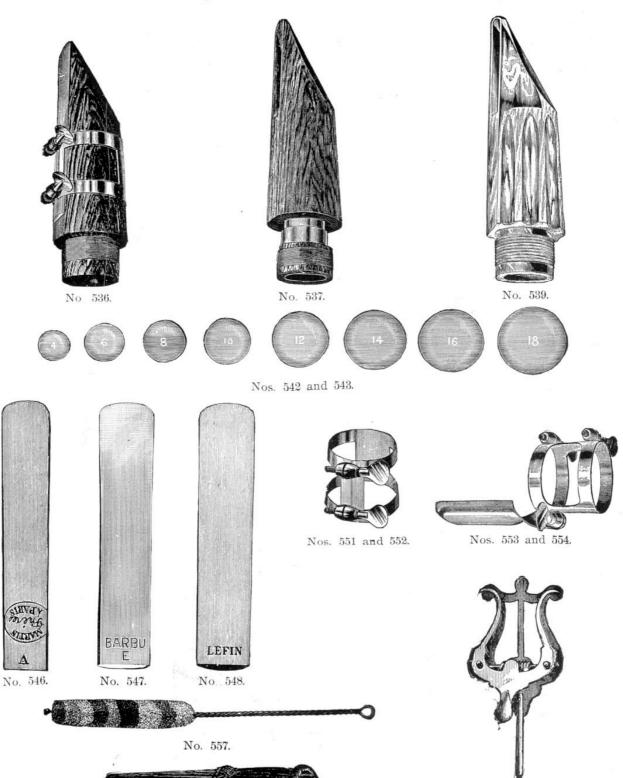
No. 521.

CLARIONET TRIMMINGS.

CLARIONET CAPS.

No. 56	, , , , , , , , , , , , , , , , , , ,		
· 56	5 Shitan		25
· 56			50 50
00	i Smail	4	90
	CLARIONET MOUTHPIECES.		
No. 53		0	80
· 53	· · · · · · · · · · · · · · · · · · ·	1	35
· 53		2	75
" 53		4	00
· 53	9 Crystal Reed Holder, for A, B, C D, or E,	3	80
	CLARIONET MUSIC RACKS.		
No. 56	φ	1	10
" 56	, , , , , , , , , , , , , , , , , , , ,	1	10
· 56		1	40
57	0 " " Small " " D, or E> "	1	40
	CLARIONET PADS.		
No. 54	2 Kid, Assorted Sizes, 4 to 18. See Page 157	0	30
	3 Bladder, "		30
	CLARIONET REEDS.		
No. 54	φ	0	60
" 54	, v, z. c, z, o, z,	1	60
" 54	***************************************	1	70
" 54		1	70
" 54	9 " Kroll " " " " " " " " " " " " " " " " " "	2	10
	CLARIONET REED CASE.		
No. 57	3 Clarionet Reed Case, for 6 Reeds	1	00
	CLARIONET REED HOLDERS.		
No. 55	1 German Silver, for A, B, or C Mouthpiece	0	45
" 55			45
" 55			00
· 55	4 " " " " " D, or E "		00
	CLARIONET SWABS.		
	(*)		
No. 55	6 Wool, Variegated, Wire Handle, Ordinary	1	EO
No. 55	o , , , , , , , , , , , , , , , , , , ,		
	7 " " " " "	3	30
·· 55	7 " " " " " " " " " " " " " " " " " " "	3 4	30 80
" 55 " 55	7 " " " " " " " " " " " " " " " " " " "	3 4 5	30

CLARIONET TRIMMINGS.



Nos. 561 and 562.

Nos. 567 and 568



Nos. 575 and 576.



Nos. 577 and 578.



Nos. 579 and 580.



No. 581.

CLARIONET CASES.

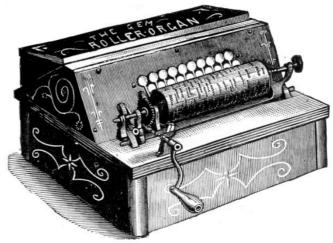
No.	575	Black,	Imitation	Leath	ier, i	for Single	Clarionet,	Α,	Вэ,	or (C	 	 E	Each	\$ 3	50
4.4	576		4.4	6.60					D,	or	E ₂	 	 	4.6	3	50
	577		Leather,	for Sin	ngle	Clarionet,	A, B ₂ , or	С.,				 	 		2	75
	578	4.6		4 4		4.4	D, or E	2				 	 	60		75
6.4	579	866	7.7	" T1	iree	Clarionets	, Flannel	Line	d			 	 			50
6 6	580		6.6	4.4	6.6	114	Velvet					 	 	"		75
4.4	581	6.6				for Three										00



No. 582.

MUSIC FOR CLARIONET SOLO.

Black Hawk, Waltz	Doggover 4	0.17
		15
Black Key, Polka Mazurka		157.00
Blue Bird Echo, Polka		15
Carnival of Venice		15
Dreams on the Ocean, Waltz	Brunner,	15
Gayety, Grand Schottische Brilliant	Brunner,	15
Martha	Carmer,	1
Peri, Waltz	Rosewig,	1
Poet and Peasant, Waltz		13
Silvery Waves	Carmer,	13
Sirens, Waltz		13
Waves of the Ocean, Galop	Brunner,	18
	ND PIANO.	0 30
Black Hawk, Waltz	Rosewig, \$	0 30
Black Hawk, Waltz		
Black Hawk, Waltz		30
Black Hawk, Waltz	Rosewig, \$ Carmer, Brunner, Rosewig,	30
Black Hawk, Waltz. Black Key, Polka Mazurka. Blue Bird Echo, Polka Carnival of Venice. Dreams on the Ocean, Waltz.	Rosewig, \$	30 30
Black Hawk, Waltz. Black Key, Polka Mazurka. Blue Bird Echo, Polka Carnival of Venice. Dreams on the Ocean, Waltz. Gayety, Grand Schottische Brilliant	Rosewig, \$ Carmer, Brunner, Rosewig, Brunner, Brunner,	30 30 30
Black Hawk, Waltz. Black Key, Polka Mazurka. Blue Bird Echo, Polka Carnival of Venice. Dreams on the Ocean, Waltz. Gayety, Grand Schottische Brilliant Martha	Rosewig, \$ Carmer, Brunner, Rosewig, Brunner, Brunner, Carmer,	30 30 30 30
Black Hawk, Waltz. Black Key, Polka Mazurka. Blue Bird Echo, Polka Carnival of Venice. Dreams on the Ocean, Waltz. Gayety, Grand Schottische Brilliant Martha Peri, Waltz (D'Albert).	Rosewig, \$Carmer,Brunner,Rosewig,Brunner,Brunner,Carmer,Carmer,Rosewig,	30 30 30 30 30
Black Hawk, Waltz. Black Key, Polka Mazurka. Blue Bird Echo, Polka Carnival of Venice. Dreams on the Ocean, Waltz. Gayety, Grand Schottische Brilliant Martha Peri, Waltz (D'Albert) Poet and Peasant, Waltz (Suppé).	Rosewig, \$ Carmer, Brunner,Rosewig, Brunner,Brunner,Carmer,Rosewig,Rosewig,Rosewig,Rosewig,Brunner,	30 30 30 30 30 30
Black Hawk, Waltz. Black Key, Polka Mazurka. Blue Bird Echo, Polka Carnival of Venice. Dreams on the Ocean, Waltz. Gayety, Grand Schottische Brilliant Martha Peri, Waltz (D'Albert).	Rosewig, \$ Carmer, Brunner, Rosewig, Brunner, Brunner, Carmer, Rosewig, Brunner, Carmer, Carmer, Carmer,	30 30 30 30 30 30



No. 584.

GEM ROLLER ORGAN.

No. 584.	Complete, with 3 Rollers of Music	\$9	00
No. 3475.	Concert Roller Organ. Complete with 5 Rollers of Music	18	0
110. 0110.	Extra Rollers		42
	CATALOGUES OF MUSIC FURNISHED ON APPLICATION.		





No. 500.

CLAPPERS OR BONES,

No.	490	Black Walr	nut, 5½	inch	nes, Bo	ys' SizePer Dozen Set of	4 \$	1	25
						Size " " "		2	70
"	492		7		Men's		4	4	50
	493	Cocoa,	$5\frac{1}{2}$	4.6	Boys'	· · · · · · · · · · · · · · · · · · ·	4	4	50
2.6	494						4	5	00
6.6	496	Ebony,	$5\frac{1}{2}$	4.4	Boys'		4	5	00
	498		7	6.6	Men's		4	6	75
	499	Bone, Fine	e, 7 inc	hes,	Men's	Size " "	4	24	00
	500	Walnut, Pa	atent, v	vith	Single	Flapper " "	2	1	25
44	501				Double	46 45 66	2	1	60



Nos. 504 and 506.

CASTANETS.

No.	504	Boxwood,	Small	SizeP	er Set	\$ 0	60
				**			70
				······································			85
"	507		Large	··		1	00
6 4	508		with H	andle	"	3	25
64	509	Double C	astanets	Ebony, with Handle	4.4	5	60

CONCERTINAS.



No. $2951\frac{1}{2}$.



No. 2952.



No. 2953.



No. 2953½.

No.	2950	20	Keys,	Imitation	Rosewood,	1	Set o	of Reed	sEach	\$ 1	50
"	2951	20	"		64	2	41	1.1	Trumpets"	2	50
"	$2951\frac{1}{2}$	20	"	**	Oak	2	"	**	Double Bellows, Nickel Corner and Clasps "	3	50
"	2952	20		Corners a	Mahogany and Clasps				Top bound with Nickel, Double Bellows,	3	75
"	2953	20							Double Bellows, Bellows covered with	4	25
"	$2953\frac{1}{2}$	20	•						e Bellows, Bellows covered with Leather d Clasps	5	00

CONCERTINAS.



No. 2959.



No. 2956.

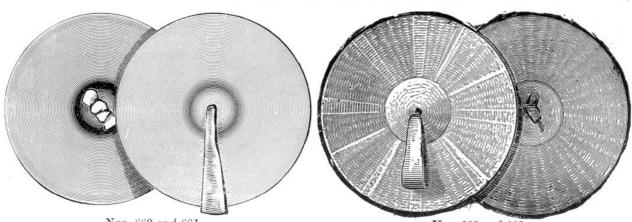


No. 2954.



No. 2961.

No. 2956	20 Keys, Metal Top and Sides Marbleized, Fancy Nickel Eound, 2 Sets of Reeds, Double Bellows, Nickel Corners and Clasps, Bellows bound with Leather Cloth	\$ 5 10
No. 2954	20 Keys, Rosewood, 2 Sets of Reeds, Edge bound with German Silver and Ornamented with Nickel Corners, Trumpets, Double Bellows, Bellows bound with Leather Cloth. Each	5 2 5
No. 295	Ebonized Top Mahogany Sides, Top and Sides bound with White Holly. Double Bellows covered with Leather Cloth, Nickel Corners and Clasps. Leather Straps	5 50
No. 296	20 Keys, Oak Top bound with Mahogany, 2 Sets of Reed, Double Bellows, Brass Trumpets, Nickel Corners and Clasps, Leather Straps	6 25



Nos. 660 and 661.

Nos. 662 and 666.

CYMBALS.

BRASS.

No.	65	3 7	inches	Diameter,	Brass,	American	Manufacti	ire1	Pair \$	1	3
6.6	65			**	6.6	6.6	6.6			3	
4.6	65	5 12		4.6		4.4	4.4		4.5	3	7
4.6	65	6 13	}	6.6	**	4.6	4.4		6.6	4	1
						IMIT	TATION '	TURKISH.			
No.	65	7 11	inches	Diameter,	Americ	an Manuf	acture	P	air \$	6	2
66	65			£ £	"					7	
6.6	65	9 13		6.6	"	0.6			"	8	5
						GI	ERMAN .	SILVER.			
No.	66	0 12	2 inches	, Diameter	Germai	n Silver, A	American M	[anufacture	Pair \$	8	7
4.4	66			"	4.6					10	
							TURKI	SH.			
				USED	BY GIL	More's So	USA'S AND	Washington Marine Bands.			
No.	66	2 11	inches	Diameter,	Turkisl	h, Finest	Quality		ir \$ 1	5	00
"	66				4.4	4.4				19	
4.4	66	4 13		36.6	**	4.6				22	51
6.6	66	5 14		4.4		4.6				26	5
6.6	66	6 15		66	"	66	66		. 0	0.0	O



No. 667.

CYMBAL BAGS.

Note. - In ordering, state for which size Cymbals.

Nos. 669 to 674.

DOUBLE BASSES.

WITH BOW.

4 Strings, Patent Head.

No.	669	$\frac{1}{2}$	SizeEach	\$ 38	00
"	670	3/4	" "	44	00

4 Strings, Brass Patent Head.

No.	673	¾ Size	, Extra Qualit	yEach	\$ 58	00
**	674	3/4	"		78	00

DOUBLE BASS BOWS.

No.	677	Imitation Bra	ızil Wood	Each	\$ 2	00
**	678	Brazil Wood,	Ebony Frog		3	60
	679	**	Slide, Ebony Frog	4.4	5	40

DOUBLE BASS BOW HAIR.

No. 682 Black, Full Length, Best Quality, Dozen \$2 15

DOUBLE BASS BOW SCREWS.

No.	684	Plain, Wood B	ButtonI)ozen	\$ 4	20
	685	Fine, German	Silver Button		12	00

DOUBLE BASS BRIDGES.

No.	687	Maple,	1/2	Size,	4	String	s	 Each	\$ 0	70
	688		3/4		4			 		70
	689	4.4	F	ull Siz	ze,	4 Stri	ngs	 **		90

	DOUB	BLE BASS END PINS.	
No. 692	Imitation Ebony, Brass Ferrule		Each \$ 0 38
	DOUB	LE BASS MACHINES.	
No. 693	Iron for 4 Strings		Per Set 3 60
·· 695			
	DOU	BLE BASS MUTES.	
No. 694	Ebony, Latest Pattern		Each \$ 1 20
	DOU	BLE BASS NECKS.	
No. 699	Good Quality Hard Maple		Each \$ 4 20
	Feiner Ofe (Sall)		THE ALIVIN
	No. 696.	No. 697.	No. 698.
	DOU	JBLE BASS ROSIN.	
No. 696	German Large Square Cakes Goo	d Quality	Por Dozon & 1 35
·· 697		se	
698		l Case	
	DOUBL	LE BASS TAILPIECES.	
No. 700	Imitation Ebory, for 4 String Bass	· · · · · · · · · · · · · · · · · · ·	Each \$ 0 90
·· 701	Ebony, " 4 " "		
	DOUB	BLE BASS STRINGS.	
No. 703	G or let String Franch Fine Qual	lty	Took 6 1 05
	D or 2d " " "		
·· 705	A or 3d " " "		
706	G or 1st " Finest Quali	ity	
707	D or 2d " " "	••••••	
·· 708	A or 3d " " "		" 5 00
· 709	A or 3d ' " Wound on Gut, Ar	merican, Fine Quality	" 1 70
~~ 710	E or 4th " " "	"	" 2 00
· 711	A or 3d " " "	" Extra Quality	
" 712	E or 4th " " "		



No. 718

REGULATION MODEL.

14 inch Drum, 10 inches High. 16 " 12 " 10 Braces.



Nos. 720 to 722.

REGIMENTAL MODEL.

14 inch Drum, 10 inches High. 16 " 12 " " 10 Braces.



No. 723.

REGIMENTAL MODEL.

12 inches High, 12 Braces.

WITH HOOKS, CORD AND LEATHER BRACES.

No.	713	14	inch,	Maple or	Mahogany	Veneered	Shell,	1 (Calfski	n Head	, Snare	Stra	iner	. Eacl	87	50
" "	714	16		1.1	4.6	4.6	4.4	1	11	11						40
" "	715	16	4.4	4.4	4+	4.4	4.	2	6.6	Heads, I	ong Sh	ank s	Snare Strainer		9	75
	716	16	"	Rosewoo	d Veneered	Shell, 2 C	alfski	n H					Strainer		9	75
66	717	16	4.6	Maple or	Mahogany	Veneere	d She	11, 2	2 Calf	skin He	ads, Fa	ancy	Hoops, Long	9	11	00
11	718	16	4.40	Maple or	Mahogany	Veneere	d She	11, 2	2 Calf	skin He	ads, Fa	ancy	Hoops, Long		13	00
* *	719	14		Mahogan	y Veneered	Shell, 2 (Calfski	n H	leads,	Fancy I	Hoops, I	Long	Shank Nickel	į.	12	50
1.1	720	16	٠ د	Mahogan	y Veneered	Shell, 2 C	alfski	n H	leads,	Fancy I	Hoops, I	ong	Shank Nickel		13	00
	721	16	4.4	Rosewood	d Veneered	Shell, 2 C	alfski	n H	eads,	Fancy I	Hoops, I	ong	Shank Nickel		13	00
44	722	16	* *	White Ho	olly Veneer	ed Shell, 2	Calfs	kin	Head	s, Fine I	nlaid H	loops	, Long Shank		20	00
	723	16		Rosewood	d or White	Holly Tri	ple Ve	enee	ered S	hell, 2 (Calfskir	Неа	ads, Shell and niner		37	50
													0.5			

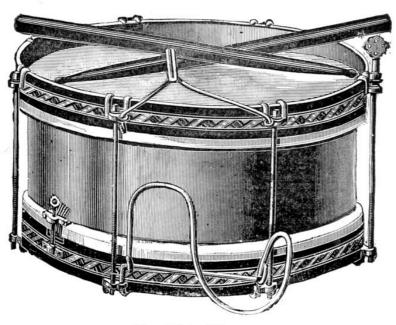
Note. - A pair of Fine Sticks with each Drum.

PRUSSIAN MODEL.

8 inches High.



Nos. 730 to 732.

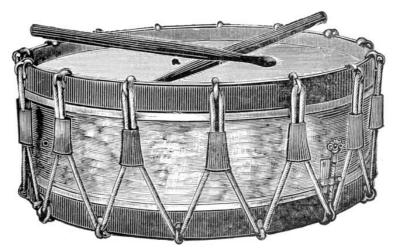


Nos. 735 to 737.

PRUSSIAN MODEL.

16 inch, Long Snare Strainers, Knee Piece.

No.	730	Maple or Mahogany Veneered Shell, 1 Calfskin Head, Fine Finished Hoops, Rods and			
		Wrench	Each	\$ 11	25
4.4	731	Maple or Mahogany Veneered Shell, 2 Calfskin Heads, Fine Finished Hoops, Rods and		11	00
		Wrench	0.00	11	88
	732	Rosewood Veneered Shell, 2 Calfskin Heads, Fine Finished Hoops, Rods and Wrench	4.6	11	88
66	733	Maple or Mahogany Veneered Shell, 2 Calfskin Heads, Fancy Hoops, " "	" "	12	00
4.6	734	Rosewood or White Holly Triple Veneered, 2 Calfskin Heads, Fine Inlaid Hoops,			
		Nickel Rods and Wrench, Inlaid Star		25	00
4 6	735	Nickel Plated Shell, 2 Calfskin Heads, Fancy Hoops, Plain Rods and Wrench	" "	12	50
"	736		4 +	13	50
66	737	Polished German Silver Shell, 2 Calfskin Heads, Fancy Hoops, Nickel Rods and			
		Wrench	" "	15	00
"	738	Polished German Silver Shell, 2 Calfskin Heads, Fine Inlaid Hoops, Nickel Rods and			
		Wrench	"	25	00



Nos. 740 to 742.

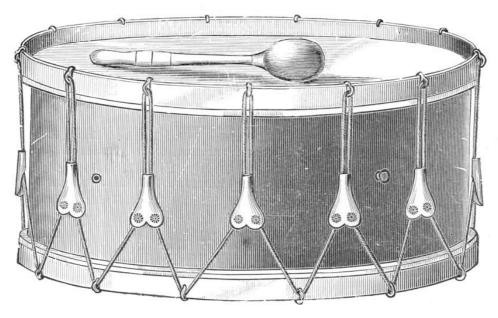
ORCHESTRA MODEL.

7 inches High.

WITH HOOKS, ROPE AND ORCHESTRA LEATHER BRACES.

No.	740	16	inch,	Maple Shell, 2 Calfskin Heads, Imitation Rosewood Hoops, Snare Strainers Each	\$ 11	25
	741	16	"	Rosewood or Mahogany Shell, 2 Calfskin Heads, Fancy Hoops, Snare Strainers. "	11	25
"	742	16	4.6	Nickel Plated Shell, 2 Calfskin Heads, Fancy Hoops, Nickel Plated Snare		. 22
				Strainers	13	00

Extra Narrow Model Orchestra Drums made to order only. Prices quoted on application.



Nos. 746 to 757.

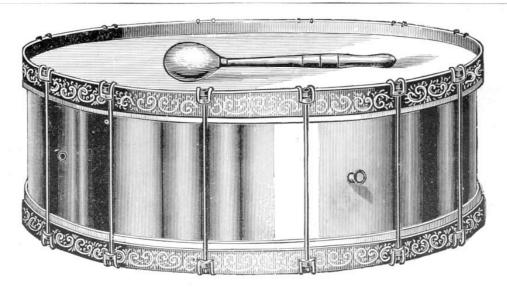
BASS DRUMS.

Regulation Size, Finely Finished Hoops, with Cord and Hooks.

A FINE CHAMOIS COVERED STICK WITH EACH DRUM.

No.	746	24	inch,	Maple or	Mahogany	Shell,	1	Calfskin	HeadEach \$ 15	5 00
	747	26	1.1	"			1			3 75
	748	28	* *	4.	**	* *	1	(A	" 17	7 50
	749	30			**	**	1			00
4.4	750	32			*6		1		" 21	00
4.4	751	34	**		**		1	,	" 22	2 50
	752	36		"			1	*	25	00
"	753	28	"	¢ -	(6)	66	2	Calfskin	Heads " 21	00
4.6	754	30	6.	"	144		2			00
	755	32	4.		**		2	,5,		00
	756	34	١,	of.			2	**		50
1.4	757	36	4.5	4.5	199	4.6	2			50

Note.—Extra Large Bass Drums made to order only. Prices quoted on application.



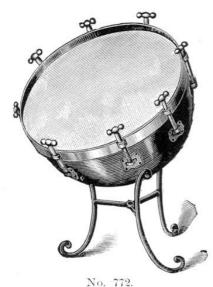
BASS DRUMS.

PRUSSIAN MODEL.

Hooks and Rods instead of Cord and Wrench.

A FINE CHAMOIS COVERED STICK WITH EACH DRUM.

No	760	28 i	nch,	Maple or	Mahogany	Shell,	2 Ca	lfskin Heads,	Finely Finishe	ed Hoops	.Each	\$ 21	00
1.4	761	30	* *	6.6	**		2	4.6	+ 4			23	00
"	762	32					2		18.8			25	00
11	763	34	4.6	11		4.4	2		**		. "	27	50
66	764	36		1.4	1.6	6.6	2	"	44		. "	29	50
"	765	28								el Plated Rods an		28	50
6.6	766	30	• •							el Plated Rods an		33	00
e i	767	32	* *						· · · · · · · · · · · · · · · · · · ·	el Plated Rods and		36	00
1.4	768	32								oops, Nickel Plate		42	00
44	769	34	* *						, ,	oops, Nickel Plate		46	00

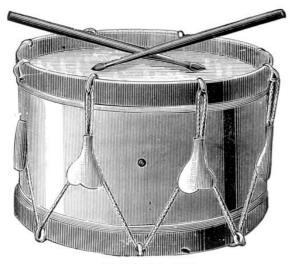


KETTLE DRUMS.

American Manufacture. Finest Quality.

KETTLE DRUM STICKS.

BOYS' DRUMS.



Nos. 777 to 779.



Nos. 780 and 781.

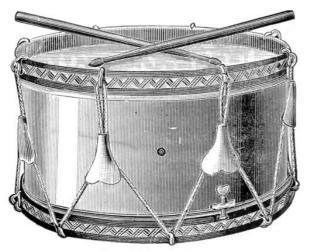
REGULAR PATTERN.

PRUSSIAN STYLE.

6½ inches High.

WITH 1 CALFSKIN HEAD.

No.	777	10	inch,	Maple or	Mahogany	Shell,	Hooks,	Cords and	Leather 1	Braces	Each	82	50
					"								50
66	779	14		4.6	1.4	4.4					6.6	5	50
	780	12	**	Nickel P	olished She	ell, Pri	issian S	tyle, with	Rods and	Wrench	"	3	25
66	781	14	+ 4	4.6	4.4		"	"		•		4	00



Nos. 783 and 784.



No. 785.

REGULAR PATTERN.

9 inches High.

ORCHESTRA STYLE.

7 inches High.

WITH 1 CALFSKIN HEAD, HOOKS, CORD AND LEATHER BRACES.

No.	783	14	inch,	Solid	Brass	Shell,	Fancy	Ornamented Hoops, Snare Strainers	ach	\$4	50
	784	14	6.6	4.6	Nickel	Plate	d Shell	, Fancy Ornamented Hoops, Snare Strainers	66	5	00
	785	14	4.4					Style, Fancy Ornamented Hoops, Snare Strainers		4	50

Note.—A pair of Sticks with each Drum.

DRUM BAGS OR COVERS. .. 788 " " Prussian DRUM CORD. " 791 " 32 " " 16 " " " " 75 " 40 " " 24 to 30 inch Bass Drum....." 1 25 " 55 " " 32 to 38 " " " " " 793 1 75 DRUM MUSIC RACKS. 1 30 " 797 Nickel, " Bass Drum..... " " 798 Brass, .. " 799 Nickel, " Snare Drum..... " 1 30 " 800 Brass, Burt's, for Snare Drum, to fasten on Coat, and folded down when not in use..... " 8 00 3.3 6.6 6.6 Nickel. 4 00 4.6 4.6 4.6 66 " Bass Drum, " ** 802 Brass, 2 00 .. 2 80 " 803 Nickel, DRUM SNARES. " 807 Medium Size, 20 foot Coils...." " " 808 Large " 20 " " " " " " 1 00 " 809 Raw Hide, in sets of eight......Set 85 DRUMSTICK HOLDERS. " 813 Nickel, " " " 1 50

BASS DRUM AND CYMBAL BEATER.

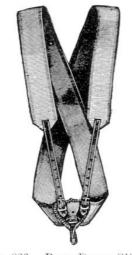
DRUM TRIMMINGS.







No. 824. Prussian Model Drum Sling.



No. 826. Bass Drum Sling.



No. 821. Drum Sling.



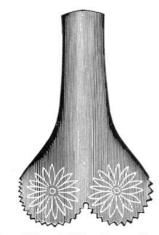
Nos. 83: und 833. Drum Belt Hook.



No. 841. Drum Hook.



No. 846. Drum Leg Rest.



Nos. 836 and 837. Drum Braces.



Nos. 843 and 844. Drum Key.

DRUM BELTS AND SLINGS.

No.	818	Sling, Webbing—Boys' Size	oys' Size	ng—Boys'	, Webbing	Sling,	818	No.
"	819	" " with Snap Hook " 3 E				4.6	819	"
	820	" for Snare Drum, White, with Snap Hook " 3 7	r Snare I	for Sr			820	
""	821	" Red and White, with Snap Hook " 37	4.4	4.4		"	821	er.
"	822	" " " Blue " " " " 37	**	6.6	"		822	"
"	823	" " Leather, Black, " "	**				823	"
	824	Waist Belt, Webbing, for Prussian Model, White	g, for Pr	ebbing, f	Belt, We	Waist	824	
	825	" " Leather, " " " Black " 8.0	, "	eather, '	" Lea		825	*
. (826	Sling, Webbing, for Bass Drum, White, with Snap Hook Each 6	Bass Dr	g, for Bas	Webbing	Sling,	826	. (
"	827	" Red and White, with Snap Hook "		6.6	4.4		827	"
	828	Blue	**	***	**	* *	838	
6.1	329	" " Leather, Russet, " " " 1 0		**	**	**	329	6.1
No "		DRUM BELT HOOKS. Brass, for Prussian Model Drum	Model D					
No.	836	Leather, Heavy, for Snare Drum	Snare D	y, for Sna	er, Heavy	Leathe	836	No.
"	837	" " Ba s · 100	Ва €	· Ва	"	"	837	"
		DRUM HOOKS.						
No.	841	ron, Tinned, for Snare Drum or Bass Drum	are Drun	or Snare	Γinned, fo	Iron, T	841	No.
		DRUM KEYS OR WRENCHES.	RUM	DR				
No.	843	Brass, Fancy, Large, for Snare or Bass Drum	, for Sna	Large, for	Fancy, L	Brass,	843	No.
- 1	844	" Nickel Plated, Fancy, Large, for Snare or Bass Drum " 2 50	Fancy,	Plated, Fa	Nickel Pl	"	844	
		DRUM LEG RESTS.	Ι					

DRUM TRIMMINGS.



No. 874. Snare Drumstick.

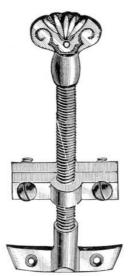




No. 877. Bass Drumstick.



No. 878. Bass Drumstick.



Nos. 856 and 857. Drum Snare Strainer.



Nos. 884 to 887. Drum Major's Baton.

DRUM RODS.

No.	850	Iron Rod, 8 inch, Brass Hooks, for Prussian Snare Drum	0 25
. (851	" 8 " Nickel " " " " " " " " " "	40
41	852	" 12 " Brass " " Bass Drum" "	25
.,	853	" 12 " Nickel " " " " " " " " " " " " " " " " " " "	40
		DRUM SNARE STRAINERS.	
No.	856	Brass, Long Pattern, with Screw	9 50
4 €	857	Nickel, " "	6 00
		× × × × × × × × × × × × × × × × × × ×	0 00
		DRUM STICKS.	
	860	Black Walnut, Boys' Size	0 25
"	861	" Regular Size	35
4.6	862	Imitation Ebony, Boys' Size	30
	863	" Regular Size	40
"	867	Rosewood, Polished, Boys' Size	35
4+	868	" Regular Size	45
	869	Cocoa, Polished, Boys' Size	65
16	870	" Regular Size	75
**	871	Ebony, "Boys' Size"	75
	872	" Regular Size	85
	873		1 70
	874		1 80
"	875		2 25
	876		3 75
	877	Hickory Stick, Chamois Covered Head, for Bass Drum	65
11	878	Malacea " " " " " " " " " " " " " " " " " " "	1 50
		DRUM MAJORS' BATONS.	
		4 inch Nickel Plated Head, 47 inches in Length, Head unscrews.	

" Gilt Cord and Tassels..... "

18 00

** 887

CALFSKIN HEADS.

White, or Part White and Part Clear.

FINE QUALITY.

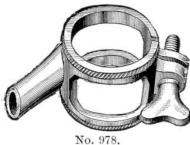
											'L'	Q C	,									
No).	890	12	inch,	for	10	inch I	run	ı, Tam	bourine	or Ban	njo.							. Pei	Dozen	\$ 6	00
	94	891	14	4.6	4.6	11	6.6	4.6		16										"	8	50
		892	16	"		12	or 13 i	nch	Drum	Tambo	urine o	or B	anjo.		.					"	12	50
		893	18	"			· 15		"		. 									"	16	00
4 :		894	20	4.4		16	" 16½	"	"											66	19	00
"		895	22	"		17	·· 18													6.	24	00
		896	28	4.6	6 6	24	inch l	Bras	s Drun	a									. Ea	eh	3	50
61		897	30	"	"	26	6.6		"										. "		4	00
6.0		898	32	"	"	28						• • •							. "		4	50
6		899	34	6.6	"	30			61			· 				,			. "		5	00
6		900	36	"	"	32	**		" "						• • • • • •				. "		5	50
		901	38	" "	4.6	34						* *							. "		6	00
		902	40	"	"	36	"											· · · · · ·	. "	•	6	50
							TH	Е (CELI	EBRA	ATEI	D .	Jos	5. R	OGE	ERS.	JR.	•				
No	э.	916	14	inch,	1s	t Q	uality,	for	11 inch	Drum.	Tambo	our	ine or	Banj	0		· • • • • ·		Per	Dozen 8	13	15
6		917	16	46				"	12 or 1	3 inch I	rum, T	Tan	bouri	ine or	Banjo) .				4.6	17	45
	4	918	20	"		66		"	16 inch	Drum.					• • • • • •					4.6	21	. 00
										EEP												
N	0.	921	12	inch	for	r 10	inch :	Drui	n, Tam	bourine	or Bar	njo		•••••			• • • • • •		.Pe	r Dozen		
	6	000	14	66	66	11	6.6	6.6		4.6	4.6									4.6	4	60

No.	921	12 1	nen,	ior	10	men 1	Fum,	Lan	ibourin	e or ba	пјо	•••••		 	 1 ()	L DOZEH ¢	4	40
"	922	14	6.6	6.6	11		6.6		"	6,6			••••	 • • • • •	 		4	60
"	923	16		. 6	12	or 13 i	inch I	rum	, Tambe	ourine o	or Banjo				 		5	00
66	924	18	"	"	14	·· 15	6.6	6.6		6				 	 	44	7	25
44	925	20		"	16	· 16½		11616		·	**			 	 	**	9	75
"	926	28	"	61	24	inch I	Bass I	rum						 	 Eac	eh	1	25
"	927	30		"	26	4.4		* *			/····			 	 		1	40
"	928	32	"	"	28	"	66	* *						 	 	e :	1	50
16	929	34	"	"	30	"	"	"						 	 		1	60
66	930	36	"	"	32	"	"	66						 	 		1	75

_NOTE.-Above Prices Subject to Change Without Notice.

FIFES.

		at an	
No. "	936 937 938 939	В. С. В. С.	Maple
No	942 943 944 945 946 947 948 949	B. C. B. C. B. C.	Rosewood, Brass Ferrules. Per Dozen \$ 5 25 "German Silver Ferrules. 5 75 Cocoa, German Silver Ferrules. 8 50 "Long German Silver Ferrules. 13 00 "13 00
No	952 953 954 955	B. C. B. C.	Cocoa, German Silver Ferrules, German Silver Blow Hole
"	958 959 960 961 966 967 968 969	B. C. B. C. B. or	Ebony, German Silver Ferrules
		-	6-6-6-6-6
"	971 972 973 974	B. C. B. C B. C.	Nickel Piated, Raised Holes, Rubber Embouchure



Note.—Price does not include Mouthpiece.

FIFE MOUTHPIECES.

No. 978 Britannia, Brass Screw, for Wood Fifes......Per Dozen \$ 1 30

No. 979 Britannia, Brass Screw, for Metal Fifes.....Per Dozen 1 30



FIFE INSTRUCTION BOOK.

No. 979.

Contains Explanations and Instructions and 140 Popular Melodies.



Nos. 981 to 984.

TIN FIFES.

No.	981	10 in	ches long.	Wooden Plug	Mouthpie	ce	Per Dozen	\$ 0 50
	982		"	11	"		6.6	70
	983	1.0			3.6		66	90
	984			Motel Mouthn	vicee		11	1 25
0.646	904	14		Metal Mouthp	nece			



Nos. 987 to 989.

METAL FLAGEOLETS.

CLARK'S LONDON MAKE.

No.	987	Tin, 11 inches long, Key of D, with InstructorPe	r Dozen	\$ 1	40
		Brass. 11 inches " " " "		2	10
		Nickel Plated, 11 inches long, Key of D, with Instructor	* *	3	50



Nos. 992 to 997.

U. S. FLAGEOLETS.

No.	992	Key of	В.	Nickel Plated.	with Instructo	rPer Dozen	\$ 3	00
	993			"	**		3	00
4.6	994		-,		**		3	00
	995		,	**	**		3	00
	996	**	E		"		3	00
	997	6.6	G.		**		3	00



Nos. 1002 or 1003.

FLAGEOLETS.

No	1000	Key of	В.	1	Kev.	Boxwood,	Black, Bone Ri	ngs		Each	\$2 5	50
	1001					**				1.6	2 2	25
	1002	4.6	В	1		Grenadilla			med	4.6	3 (00
	1003		- 35		"	"	,			4.6	2 '	70
	1004		,	•	Keys		* *			"	4 (00
	1004				"	٠,				"	4 5	50
	1005		C,	U								

FLAGEOLETS AND PICCOLO COMBINED.

No	1008	1	Kev.	German Silver,	Grenadilla	Wood,	in	box	Each	\$3	75
	1009				14	+ 6	- 4			4	50
	1010				81	1		·	• • • • •	5	00

FLUTES.

IMPORTED.

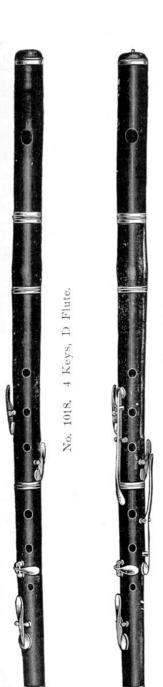
We do not guarantee Imported Flutes. We import from the best makers, and ship goods in perfect order, therefore cannot be responsible in case an Imported Flute should crack.

ROYES	1	APD	ROA	FE	ST	PA	IN	KEY.	ONE	WITH
30	- 1	ARD	BOA	E	SI	PA	IIN	KEY,	UNE	VV 1 1 1 1

				VV 1 1	II ONI	E KEY, IN	PAS	TEBOARL	BOXES.			
No	. 1012	Key	of D,	Maple, Bla	ack, Bone	Rings		· · · · · · · · · · · · · · · · · · ·		Each	\$1	25
"	1013	"	"									2 50
41	1014		"	Grenadilla		*6	"					3 00
4.6	1015	6.6	16	64	44				lide			60
46	1016		F,	"	"	· ·	"	1,				20
												~0
				2020000								
				WITH	FOUR	KEYS, IN	PAS	STEBOAR	D BOXES.			
No.	1018	Key	of D,	Grenadilla	Wood, G	German Silver T	rimm	ed, Tuning	Slide	Each	\$4	50
	1019					££	**					00
44	1020		F,	4.6	• ("	4 4	4.6				30
												N.
				Mari		VENO						
				WIII	1 SIX	KEYS, IN	PAS	ΓEBOARD	BOXES.			
No.	1021	Key	of D,	Grenadilla	Wood, G	German Silver T	rimm	ed, Tuning	Slide	Each.	\$5	70
	1022		6 ("	430	€.	c c					00
4	1023	4.6	F,	4.6	41		"					70
											1	
	,	WITI	H EI	SHT VEN	e con	V IOINTS S		TIDS III				
									PASTEBOARD			
No.	1025	Key	of D,	Grenadilla	Wood, G	erman Silver T	rimm	ed, Tuning	Slide	Each,	\$8	00
	1026		" "			**	4.		German Silver			50
46	1027	6.0	1.6	•		6.	4.6	- 14	0. b. Lip 1 iai			
		Но	les			• • • • • • • • • • • • • • • • • • • •				"	11	50
4.	1028								g Slide, G. S. Hea			
		Slic	de Joir	ıt	••••••	• • • • • • • • • • • • • • • • • • • •		•••••			15	00
	,	WITH	I EIC	інт кеу	s, imit	. MEYER, CO	PK	JOINTS, I	N PASTEBOAR	D BOX.		
No.	1030	Key	of D,	Grenadilla	Wood, G	erman Silver T	rimme	ed, Tuning	Slide, G. S. Tips	Each (\$10	00
4.6	1031	Key	of D,	Grenadilla '	Wood, Iv	ory Head, Gern	nan S	ilver Trimm	ed, Tuning Slide, (3. S.	p10	00
											19	00
											10	00

NOTE-For B-Flat Flutes see B-Flat Piccolo.

FLUTES.



No. 1021. 6 Keys, D Flute.



No. 1025. 8 Keys, Grenadilla D Flute.



No. 1026. 8 Keys, German Silver Head, D Flute.



No. 1027. 8 Keys, German Silver Lip Plate and Holes, D Flute.

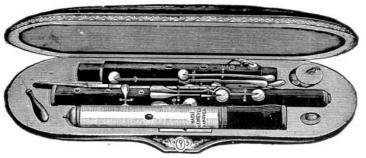


No. 1037. 13 Keys, D Flute.

FLUTES, IN FINE CASES.

MEYER MODEL.

EXTRA FINE MODEL AND FINISH. IMPORTED.



No. 1038.

Cork Joints, German Silver Tips.

No.	1033	Key	of I), 8	Keys,	Grenadilla,	German Silver	Trimmed,	Tuning Slide		Each	\$ 13	00
"	1034		4.6	8	"	"	"	4.6		Ivory Head			00
"	1035	" "	6.6	10	"	"	" "	**	"			21	. 00
"	1036		44	10		"	"	66	"	Ivory Head	"	32	00
"	1037	***	"	13	"	"		"	"		"	24	00
4.4	1038			13	"	**			44	Ivory Head	**	35	00

MEYER MODEL.

SUPERIOR QUALITY. IN MOROCCO CASE.

Cork Joints, German Silver Tips.

No.	1040	Key	of D	, 10	Keys,	Grenadilla,	German Silver	Trimmed,	Tuning Sli	de	Each	\$ 39	50
	1041						**			Ivory Head			
"	1042	""	"	13	4.	"	**		" "		"	56	00
46	1043	44	"	13	4.6	"	* *		4.6	Ivory Head	"	67	00

FLUTES BY GEORGE CLOOS.

AMERICAN MANUFACTURE. IN FINE CASES.

Made of Selected Grenadilla Wood, German Silver Trimmed, Large Bore, Scale True, and Tone Heavy and Full.

No.	1046	Key	of D), 8	Key	S	Each	\$ 33	00
	1047			8	66	Ivory Head	4.6	45	00
"	1048		""	11	"		"	48	00
**	1049	"	"	11	6.6	Ivory Head		60	00
	1050	"	"	13	" "		"		00
"	1051		"	13	4.4	Ivory Head	"	70	00

BOEHM FLUTES. Boehm Flutes by George Cloos.

AMERICAN MANUFACTURE. IN FINE CASES.

No.	1054	Grenadilla	Wood,	German	Silver	KeysE	Each	\$ 27	0 (00
6.6	1055	**	44	Pure Silv	ver Ke	ys		30	1	00

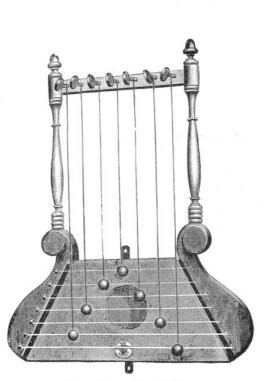
The Celebrated F. Picard (Paris) BOEHM FLUTES.

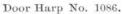
No. 1057 German Silver, Silver Plated, Full Keyed, Extra Fine Quality in Fine Case. . Each \$ 175 00

HALF BOEHM, CYLINDER BORE.

No.	1074	Grenadilla	Wood,	German	Silver	Keys	with (C Ke	y		 Each 8	8 45	00
4.4	1075	4 6	1.6	4.6	4.6	6 6	6.6	6.6	in Fi	ne Case	 "	50	00
"	1076				* 6		6.6	6.6		14	 16.6	75	00

SELF-PLAYING DOOR HARP.







No. 1057.



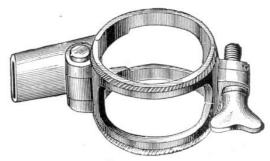


Nos. 1058 and 1059.

Nos. 1060 to 1062.

						FL	UTE	C	A	SE	S			0 10						
No.	1058	Paste	board,	Cloth C	overed, fo	r 6 Key	Flute				· .					Т	la <i>c</i> h	9	1 (10
	1000					8													1 9	9
4.4	1060	Wood	Case,	Leather	Covered.	Velvet	Lined,	for	8	Kev	Flute	 • • •	• • •		 • • •	 	4 :		4 5	20
	1001				**		6.6	1	0		"									
66	1062		4.4	4.4	4.4	66	6.6	1	13		44									

FLUTE GREASE BOXES.



No. 1069.

| FLUTE MUSIC RACKS. | No. 1077 | Nickel Plated Rack, Small Leather Arms, Strap and Buckle. | Each \$ 2 00 | 2 60 |

" 1078 " " Large " " 2 60 " 1079 " " Burt's Patent. " 4 00



Nos. 1067 and 1068.

FLUTE PADS.



No. 1065.

FLUTE SCREW DRIVERS.



No. 1072.

FLUTE SWABS.

No.	556	Wool,	Variegated,	Wire 1	Handle,	OrdinaryPer	Dozen	4 1	50
	1011				• • •	Best Quality	"	3	00
6.6	1072	Silk	6.6	6.6		"		4	30
6.6	560	Wool,	6.6	Wood	Handle		66	-	00
4.4	1073	Silk,		Ebony	Handle			-	50

FLUTE BOOKS.

Howe's New American Flute School Without a Master.	Each	\$ 0 3	5
Contains 80 pages. Size, 10 x 61/2 inches.			
Contains 17 pages of instruction. 180 easy pieces.			
Howe's Young America Instructor.	Each	3	35
Contains 80 pages. Size, 10 x 61/2 inches.			
Contains 17 pages of instruction. 168 easy pieces.			

FLUTE MUSIC.

TECTE MOSIC.		
Ah, I Have Sighed to Rest Me (Trovatore)	.Rosewig	\$ 0 071/2
Annie Laurie (Scotch).	.Rosewig	071/2
Approach of Spring, Waltz (Zikoff).	.Rosewig	071/2
Baladine (Lysberg)	.Rosewig	071/2
Black Hawk, Waltz (Walsh)	Rosewig	$07\frac{1}{2}$
Black Key, Polka Mazurka (Herzog).	.Carmer	071/2
Blue Bells of Scotland (Scotch)	Rosewig	071/2
Blue Bird Echo, Polka (Morrison).	Brunner	071/2
Broken Ring (Mill Wheel).	.Carmer	$07\frac{1}{2}$
Bohemian Girl (Balfe).	.Carmer	$07\frac{1}{2}$
Carnival of Venice	Rosewig	0712
Comin' Thro' the Rye (Scotch)	.Carmer	071/2
Corn Flower, Waltz (Coote).	Brunner,	071/2
Crociato, March (Burgmuller)	.Carmer	071/2
Crown of Roses, Waltz (Marcailhou).	.Carmer	071/2
Dreams of the Ocean, Waltz (Gungl)	Brunner	071/2
Fairy Tales, Waltz (Faust)	Brunner	071/2
First Love, Redowa (Wallerstein)	Brunner	071/2
Flower Song (Lange)	Carmer	$07\frac{1}{2}$
Fortification Storm, March (Piefke).	Brunner	071/2
Harp That Once Thro' Tara's Hall (Scotch).		071/2
Home Sweet Home (Bishop)		$07\frac{1}{2}$
Killarney (Balfe)		$07\frac{1}{2}$
Kiss Waltz (Arditi).		071/2
Last Rose of Summer (Flotow)		071/2
Maiden's Prayer (Badarzewska).	.Rosewig	071/2
Martha (Flotow)		$07\frac{1}{2}$
Mascotte (Audran)		$07\frac{1}{2}$
Mocking Bird (Hawthorne)		$07\frac{1}{2}$
Monastery Bells (Wely)		$07\frac{1}{2}$
Nearer My God To Thee (Mason)	Carmer	071/2
Over Sticks and Stones, Galop (Faust)		$07\frac{1}{2}$
Over the Garden Wall (Fox)		071/2
Parting (Scheiden) Waltz (Weissenborn)		071/2
Patience (Sullivan).		071/2
Peri, Waltz (D'Albert).		071/2
Petite Coquette, Waltz (Zikoff)		071/2
Poet and Peasant (Suppé)		071/2
Roll Call, March (A Volunteer). Schottische Brilliant (Gayety) (Spencer).		071/2
		071/2
Schottische de Concert (Spencer).		0712
See Saw, Waltz (Crowe) Sharpshooter's (Schutzen) March (Faust).		071/2
Silvery Waves (Wyman).		071/2
Siren Waltz (Waldteufel)		071/2
Tannhauser, March (Wagner)		071/2
Theresen (Forget Me Not) Waltz (Faust)		071/2 071/2
Twilight, Waltz (Faust)		071/2
Waves of the Ocean, Galop (Blake).		071/2
Weber's Last, Waltz		071/2
Woodland Whispers, Waltz (Stanley)		071/2
		- 1/2

FLUTE	AND	PIANO	MUSIC.		
Ah, I Have Sighed to Rest Me (Trovatore) Angel, Waltz (Jungerich)				Rosewig \$	$\begin{array}{c} 0 & 12\frac{1}{2} \\ & 12\frac{1}{2} \end{array}$
Annie Laurie (Scotch) Approach of Spring, Waltz (Zikoff)				Rosewig	$12\frac{1}{2}$ $12\frac{1}{2}$
Approach of Spring, Waltz (Zikoff)				Rosewig	$\frac{12\frac{1}{2}}{12\frac{1}{2}}$
Aurora, Waltz (Labitzky) Baladine (Lysberg)	•			. Rosewig	121/2
Black Hawk, Waltz (Walsh)				.Rosewig	121%
Black Key Polka Mazurka (Herzog)				.Carmer	$12\frac{1}{2}$ $12\frac{1}{2}$
Blue Bells of Scotland (Scotch) Blue Bird Echo, Polka (Morrison)				Brunner	121/2
Broken Ring (Mill Wheel)				.Carmer	121%
Rohemian Girl (Balfe)				. Di unnei	121/2
Carnival of Venice				. Rosewig	$12\frac{1}{2}$ $12\frac{1}{2}$
Comin' Thro' the Rye, (Scotch)				.Brunner	121%
Crispino Galon (Ricci)				. Willier	121%
Crispino Waltz (Ricci)	72.00000			. Willier	$12\frac{1}{2}$ $12\frac{1}{2}$
Crociato, March, (Burgmuller). Crociato, March, (Burgmuller).				. Winner	121/
Crown of Roses Waltz (Marcailhou)				.Carmer	121%
Dreams of the Ocean Waltz (Gungl)				. Brunner	1212
Fairy Tales, Waltz (Faust)				Iohn Zunde	$ \begin{array}{ccc} & 12\frac{1}{2} \\ & 50 \end{array} $
First Love Redows (Wallerstein)				. Di ullilei	1.00
Flower Song (Lange)				. Carmer	121/2
Fortification Storm March (Piefke)				.Brunner	$12\frac{1}{2}$ $12\frac{1}{2}$
Harp That Once Thro' Tara's Hall (Scotch) Home, Sweet Home (Bishop)				Rosewig	121%
I've Brought Thee an Ivy Leaf (Wood)				. willier	121/2
Villarney (Balfe)				.Carmer	$\frac{12\frac{1}{2}}{12\frac{1}{2}}$
Kiss Waltz (Arditi)				. winner	121%
I get Dogo of Cummon (Flotow)				. Kosewiy	121%
I con one (Margadanta)				. Winner	$12\frac{1}{2}$ $12\frac{1}{2}$
Mabel, Waltz (Godfrey) Maiden's Prayer (Badarzewska)				. Winner . Rosewig	121/2
Mantha (Elatora)				. Carmer	121/2
Manuford Institute Schottische (Magrilder)				. Williet	121/2
Mascotte (Audran)				. Brunner	$12\frac{1}{2}$ $12\frac{1}{2}$
Managtany Polla (Wols)				. Kosewig	$12\frac{1}{2}$
Nearon My God To Thee (Mason)				. Carmer	$12\frac{1}{2}$
Over Sticks and Stones Colon (Faust)				Brunner	$12\frac{1}{2}$ $12\frac{1}{2}$
Over the Garden Wall (Fox) Parting (Scheiden) Waltz (Weissenborn)				. Brunner	121%
Detienes (Cullison)				Carmer	121%
D : W-1+ (D'Albort)				Kosewig	$12\frac{1}{2}$ $12\frac{1}{2}$
Petite Coquette, Waltz (Zikoff) Prima Donna Waltzes				. Iullien	221/
Post and Possant Waltz (Sunné)				. Brunner	121%
Dall Call Manch (A Voluntoor)				Brunner	$12\frac{1}{2}$
Schottische Brilliant (Gayety) (Spencer) Schottische de Concert (Spencer)				Rosewig	$12\frac{1}{2}$ $12\frac{1}{2}$
C C Walte (Cnows)		social construction by the carrier with a name of		. Kosewie	121%
Champhoston's (Schutzen) March (Spencer)				. Brunner	121/2
Silver Threads Among the Gold (Danks) Silvery Waves (Wyman)				. willner	$\frac{35}{12\frac{1}{2}}$
C: 117-1+ (117-1-1+				. KOSEWIO	121%
Warner)				. Brunner	121%
mi (Daniel Ma Nat) Walta (Faiist)				brunner	$12\frac{1}{2}$ $12\frac{1}{2}$
Twilight, Waltz (Faust)				. Williei	$12\frac{1}{2}$
Wasse of the Ocean Colon (Blake)				Brunner	121%
W beer's Look Walter				.Carmer	$12\frac{1}{2}$ $12\frac{1}{2}$
Wildfang, Galop (Faust)	· · · · · · · · ·			Brunner	$12\frac{1}{2}$
					/2
SONGS WITH FLUT	E AN	D PIANO	ACCOMPANIMENT.	Zan I and a	0.05
Ask Me No More				an Lennep § Stigelli	15
D William the Plus Polle Grow				766	15
E CUL- ac				1411	15
Ever of Thee Eve's Lamentation. Fetters of Gold.				11112	$\frac{121}{271}$
M. D				reibi	15^{-2}
N: -				rouch	15
Wanderer				resca	$\frac{15}{071}$
Wounded Hussar					J. 72



No. 1091. Single.

RICHTER.



No. 1092. Single.

YANKEE DOODLE RICHTER.



No. 1093. Single.

JIM DANDY RICHTER.



No. 1094. Single.

ORIGINAL EMMET RICHTER.



No. 1095. Single.

GENUINE PROFESSIONAL RICHTER.



No. 1087. Single.

MILITARY BAND HARP.



No. 1088. Single.

MILITARY BAND HARP.



No. 1089. Single.

THE MATCHLESS-CELLULOID COVERS.



No. 1100. Single.

C. H. MEINEL.

No.	1100	10	Holes,	20	Reeds,	Single,	Nickel Cover	s, Brass	Reed	Plate	S	.Per Dozen	\$ 2	75
											Plates			75
	1102	10	6.6	20	6.60	Elegant	Aluminum	4.4	6.6	6.6	"	. "	3	75



No. 1103. Single.

GOLDEN GIANT RICHTER.

No. 1103 10 Holes, 20 Reeds, Single, Golden Covers, Polished Nickel Plated Reed Plates. Per Dozen \$ 3 50



No. 1104. Single.

C. H. MEINEL CONCERT.

No.	1104	10	Holes,	40	Reeds.	Double	Row,	Nickel	Covers,	Brass	Reed	Plate	s	Per Dozen	\$ 6 25
"	1105	10		40			6.6	Contra	Octave,	4.6	6.6	4.4			6 25
									Covers.					4.6	12 50

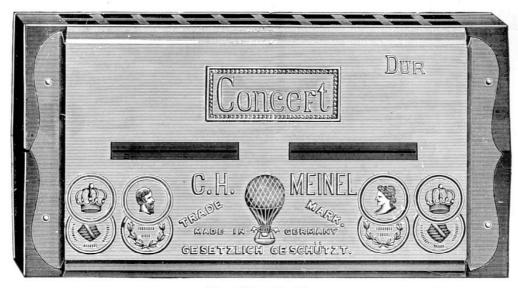


No. 1107. Single.

C. H. MEINEL IMITATION CONCERT.

No. 1107 10 Holes, 20 Reeds, Double Row, Nickel Covers, Brass Reed Plates...........Per Dozen \$ 4 25

HARMONICAS BY C. H. MEINEL.



No. 1108. Double.

IMITATION CONCERT.

No. 1108 20 Holes, 40 Reeds, Double Sides, Nickel Covers, Brass Reed Plates.........Per Dozen \$8 50



No. 1109. Single.

PHILHARMONIC OCTAVE CONCERT.

No. 1109 10 Holes 40 Reeds, Double Row, Nickel Covers, Brass Reed Plates..........Per Dozen \$7.50



No. 1110. Double.

PHILHARMONIC OCTAVE CONCERT.

40. 1110 20 Holes, 80 Reeds, Double Row, Double Sides, Nickel Covers, Brass Reed Plates. Per Dozen \$ 15 00

The H. S. G. Genuine Richter.

Is the Best Harmonica to Retail for 15 or 20 Cents.

(EXACT SIZE OF INSTRUMENT.)



No. 1112 Front View.



No. 1112 Back View.

GENUINE RICHTER. Patent Reeds.



No. 1120. Single.

GENUINE GEBRUDER LUDWIG RICHTER.

(EXACT SIZE OF INSTRUMENT.)



No 1122

No. 1122 10 Holes, 20 Reeds, Single, Extra Heavy Nickel Covers, Brass Reed Plates.....Per Dozen \$ 4 00Gross Lots 44 25

A. KOCH.

SIX SILVER AND BRONZE MEDALS.

VIENNA, 1873. LONDON, 1891. PHILADELPHIA, 1876. JAMAICA, 1891. STUTTGART, 1881. CHICAGO, 1893



No. 1130. Single.

LITTLE GEM RICHTER.



No. 1131. Single.

UNIVERSAL FAVORITE RICHTER.



No. 1133. Double.

UNIVERSAL FAVORITE RICHTER.

170. 1133 20 Holes, 40 Reeds, Double Sides, Nickel Covers, Brass Reed Plates...........Per Dozen \$7 50

A. KOCH.



No. 1134. Single.

FULL CONCERT.

No. 1134 10 Holes, 40 Reeds, Double Row, Nickel Covers, Brass Reed Plates..........Per Dozen \$ 9 80



No. 1135. Double.

FULL CONCERT.

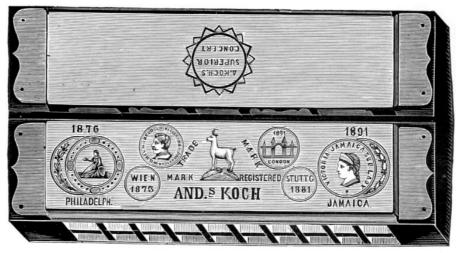


No. 1136. Single.

FULL CONCERT-PROJECTING ENDS.

No. 1136 10 Holes, 40 Reeds, Double Row, Nickel Covers, Brass Reed Plates.........Per Dozen\$ 10 50

A. KOCH.



No. 1137. Double.

FULL GONCERT PROJECTING ENDS.

No. 1137 20 Holes, 80 Reeds, Double Row, Double Sides, Nickel Covers, Brass Reed Plates, Per Dozen \$23 00



No. 1138. Single.

ARTIST'S FAVORITE, IN A GOOD CASE.

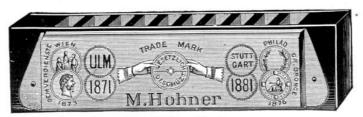
THE LATEST NOVELTY. DUST PROOF CASE.



No. 1139. Single.

A Harmonica inclosed in a Metal Dust Proof Case, which can be closed when carried in the pocket, as shown in cut, and when in use opens uncovering the blow holes, the case sliding into place, being held by a spring.

HOHNER HARMONICAS.

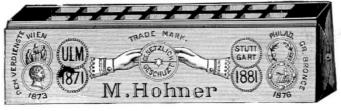


No. 1150. Single.

No	1150	10	Holes	20	Reeds.	Single,	Nicke	1 Cover	sPer Dozen \$	4	75
110.	1150	10	11010.00	20	11		4.4	4.4	Gross Lots	52	50
	1151	10		20		Double	Row.	Nickel	CoversPer Dozen	4	75
6.6	1151	10	4.4	20		44		6.6	"Gross Lots	52	50



No. 1152. Double.



No. 1153. Single.

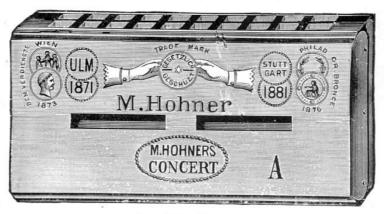
No	1153	10	Holes	20	Reeds.	Double	Row.	Nickel Covers	Pe	r Dozen §	6 2	0
110.	1154	20	11010.0,	40	"	4.4		Double Sides, Nicke	el Covers	4.4	12 4	0



No. 1155. Single.

No	1155	10 H	oles.	40	Reeds.	Double	Row,	Nickel	Covers,	Full	Concert Per Dozen \$	11 00
		10					"	4.4		4.4	"Gross Lots	122 00

HOHNER HARMONICAS.



No. 1156. Double.

No. 1156 20 Holes, 80 Reeds, Double Row, Double Sides, Nickel Covers, Full Concert......Per Dozen, \$ 22 00

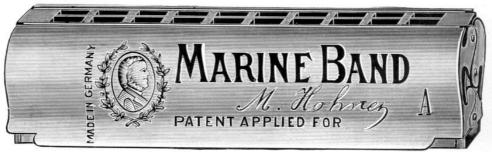


No. 1157. Single.

MARINE BAND (M. Hohner).



No. 1159. Single.



No. 1160. Double Row.

THE BRASS BAND.

MANUFACTURED BY CH. WEISS.

Reeds made of Bell Metal, The Nickel Covers are Extra Heavy, Resist all Pressure and Consequently a Great Protection to the Reeds.



No. 3100.



No. 3104.

No. 3104 10 Holes, 40 Reeds, Octave Concert, Brass Reed Plates, Fine Nickel Covers Per Dozen \$ 13 00 " 3104 10 " 40 " " " " " " " " " " Gross Lots 137 50



No. 3106.

AMERICAN BAND.

A Very High Grade Harmonica, With Extra Heavy Nickel Covers and Unexcelled Reeds.

Tone Cannot be Excelled.

(EXACT SIZE OF INSTRUMENT.)



No. 1114 Front.

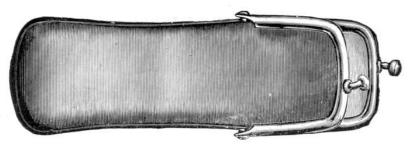


No. 1114 Back.

(EXACT SIZE OF INSTRUMENT.)



No 1116.



Nos. 1168 to 1171.

HARMONICA POUCHES.

No.	1168	Kid, Leather,	Nickel	Clasps,	for	Small	HarmonicasP	er Dozen 8	5 1	70
4.6	1169		6.6	6.6		Large	"	6.6	2	00
6.6	1170	Chamois	66	6.6	"	Small	"		1	90
66	1171	46	66	66	66	Large	, "	6.6	2	20



No. 1174.

HARMONICA HOLDER OR TREMOLO.





No. 1176.

HARMONICA HOLDERS.

No.	1175	Copper Wire, to go around the neck	Per Dozen	\$ 2	0	0
"	1176	Shoulder Wires Spring Holder, Clark's.	4.4	8	3 0	00



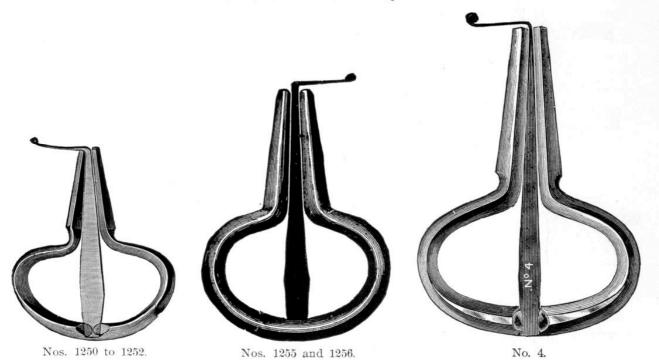
No. 3490-3493.

No. 3490.—Special Harp-Guitar design, curly maple, swelled back, fancy inlaid sound hole, mahogany neck, patent machine head, etc.,	\$ 25	5 00
No. 3491.—Special Harp-Guitar design; Mexican mahogany swelled back, birdseye maple sides, inlaid sound hole and edges, mahogany neck, patent machine head, etc., finely finished	\$ 3	5 00
No. 3492.—Special Harp-Guitar design; rosewood, choice; swelled back, fancy inlaid sound hole and edges, mahogany neck, patent machine head, etc.; an elegant instrumentPrice,	\$ 4	2 50
No. 3493.—Special Harp-Guitar design; (pear shaped) rosewood, extra choice; swelled back with richly inlaid stripe, extra fancy inlaid sound hole, celluloid bound edges, mahogany neck, fancy patent machine head, etc.; a first-class instrument	\$ 5	5 00
Nickeled mute attachment, for silencing the extra treble strings and converting the instrument into a guitar, (used by those who wish to continue the ordinary method of playing the guitar and who desire an instrument which can instantly be changed into a Guitar). Price,	\$	3 75
Mute Attachments not sold separate from instruments.		

HARP STRINGS.

No.	1190	Gut,	Best Q	ualit	y, F	rench.						Per S	et \$ 8 75	í
	1191	"	"	4.4									12 50	
"	1192			t Qu		, Ame	rican, V	Wound or	n Silk				7 00)
44	1193	**			6.6		" S	Steel Wir	e Center	r		"	7 00)
						CE	DADA	TE F	ADD	CTDING	c			
								2	IAKP	STRING				
	1194	Gut,	1st St				sh	• • • • • • •			[l			
4.4	1195		2nd	"	D,			• • • • • • •					1 88	
"	1196		3d		C,	6.6	Red.						1 88	
41	1197	* *	4th		В,		• • • • •		1st Oc	tave	{		1 88	
41	1198	• •	5th	* *	Α,	**		• • • • • • • •					1 88	
* 4	1199		6th	"	G,	4.4							1 88	
41	1200		7th		F,		Blue.	,	j		[1 88	,
* (1201		8th		E,)		(29))
* 4	1202		9th		D,	6 4				· .			2 90)
4.6	1203		10th	4.4	C,	4.6	Red.						2 90)
**	1204		11th		В,				2nd Oc	ctave			2 ! 0)
46	1205		12th	4.4	A,	4 6							2 90)
44	1206		13th		G,	4.4						4.6	2 90)
46	1207	**	14th	665	F,	6.6							2 90)
41	1000		1541		T			3)				3 90	1
46	1208		15th		Ε,								3 90	
46	1209		16th		D,								3 90	
46	1210	**	17th		C,				01.0-4				3 90	
44	1211		18th		В,				3d Oct	ave	1	**	3 90	
	1212		19th		Α,	**								
"	1213	4.6	20th	**	G,							**	3 90	
4.6	1214	4.4	21st	* *	F,		Blue)		(**	3 90	ħ.
4.6	1215		22nd	* *	Ε,	1.4							5 80)
	1216	* *	23d		D,	* *						**	5 80)
4.6	1217	4.4	24th	6.4	C,							* *	5 80)
4.6	1218	* *	25th	4.6	В,	4.4			4th O	ctave			5 80)
4.6	1219	4.4	26th	6.6	A,	4.6						4.6	5 80)
44	1220	6.6	27th	4.4	G,							4.6	5 80)
* *	1221		28th		F,							4.6	5 80)
46	1222	4.6	20+1-	٠.	E				ĺ		(0.00	
44			29th	4	E, D,							4.4	9 00	
44	1223		30th										9 00	
**	1224 1225	4.6	31st 32nd	6.6	С, В.	6.6			5th O	ctave		6.6	9 00	
**	1226	**	33d	4.6		* *			f our or	stave	j	6.6	9 00	
44		**			Α,								9 00	
**	1227 1228	**	34th 35th		G, F.								9 00	
											(9 00	
41	1229				_		merican		1			"	9 75	
**	1230	**	37tl		"	D,							9 75	
- *	1231		38t1	L		C,	4.4						9 75	,
4.4	1232		39t1			В,	4.4		6th O	ctave	₹	**	9 75	
4.6	1233		40t1			A,							9 75	
4.6	1234		41s			G,		• • • • • • •					9 75)
4.6	1235	4.6	42n	u		F,							9 75)
4.6	1236	""	43d			Ε,		• • • • • • •)		(9 75)
]	HAI	ЯÞ	TUNI	NG H	AMMER	S ANI	D BRIDGE	PINS.			
No.	1240	Harp	Tunin	g H	amme	er, Ste	eel, Rose	ewood H	andle	. .		Each	\$ 1 80)
4.6	1242													
	1243	"	"				" 2nd						70	
44	1244	6.4	6.6	"	63	4.4	" 3d					"	70	
44	1245	"	"				" 4th						70	
	1246	4.6	"	"			" 5th	"					70	
. *	1247		4.6			4.6	" 6th	٠٠				"	70	

JEWS' HARPS.



AMERICAN JEWS' HARPS.

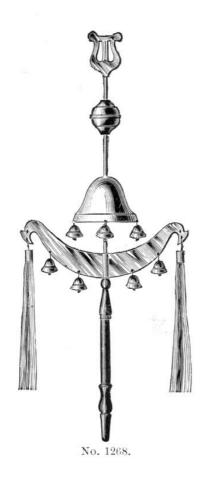
E. L. BRAND. THE ORIGINAL T. P. P.

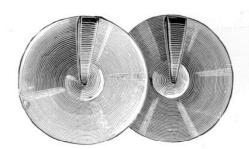
No.	1	Tinned.	Brass	Tipped	2 i	nch	\$ 1	75	
	2		4.6			"		13	
		4.6				<u> </u>	950	75	
4.6	· Co	44	4.4		3		570	50	
			-66						
	0.55	44	"					75	
	4	••	••		4		9	38	
					EN	IGLISH JEWS' HARPS.			
No.	125	0 Iron.	Good	Quality		nch	\$ 0	40	
"	125		4.6			6 L.		80	
	125	2 "	4.4			"		00	
		-			0/4		•	00	
]	RISH JEWS' HARPS.			
No.	125	5 Tinne	ed, Fir	e Quali	ity, 2	½ inch	\$1	50	
4.4	1256	3 "	"	4 6	3	"	3	00	
					S	COTCH JEWS' HARPS.			
No.	1259	9 Extra	, Laco	juered,	21/2 ir	chPer Dozen	\$1	75	
	1260		· ·			, 3 inch		50	
						ONES' JEWS' HARPS.			
Vo.	1263	3 Scote	h, Lac	quered,	Genu	ine, 2¼ inch	\$1	85	
*6	1264			6.6		21/2 " " "	2	00	
**	126	5 "		6.5		23/4 " "	2	40	
**	1266	3 "		"	**	2½ "Extra Quality"	4	38	

KINDER SYMPHONY INSTRUMENTS.



KINDER SYMPHONY INSTRUMENTS.





No. 1271.

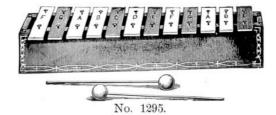


No. 1272.

No.	1268	Bell Tree Each	\$ 3	60
"	1269	Calliope, 10 Notes	1	70
4(6)	1270	Cuckoo, with Leather Bellows and Turning Slide	1	95
44	1271	Cymbals, 7 inch, Brass, with Leather Handles Per Pair	1	35
44	1272	Drum, 10 inch, with Stick and Sling, fine quality Each	2	50
66	1274	Metallophone, 15 Steel Bars "		55
4.6	1275	Mirliton		15
4.4	1276	Nightingale		35
4.4	1277	Quail "		75
66	1278	Rattle "		40
6.6	1279	Sleigh Bells	1	50
66	1280	Triangle, 6 inch, with Hammer		70
6.6	1281	Trumpet, in C		50
6.6	1282	" in G "		50
4.4	1283	" in C "	1	10
	1284	· in G "	1	10
4.4	1285	" 4 Notes, G, C, E, G "	1	1 10
6.6	1286	" 4 " C, E, G, C	1	1 10
6.6	1287	" 8 " C to C "	1	1 50
	1288	" 8 " G to G "	1	1 50
"	1289	Waldteufel		20
66	1290	Whip Snapper "		90
66	1291	Wrist or Hand Bells, for Dancing (also used for playing Sleigh-Ride Pieces		
		on Piano)		40
4.6	2820	ZoboPer Dozen		1 50

METALLOPHONES•

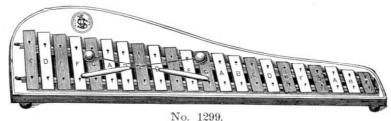




No. 1294.

No.	1294	15	Notes,	Plain							Per Dozen	\$ 6 60
	1295	12	4.6	Heavy	Plate,	on	Nicely	Finished	Sound	Boxes	4.4	11 00
	1296	22		4.4	6.6	4.4	4.6		* *			22 00
						7	Each P	acked in	Pasteho	ard Box)		

GLOCKENSPIELS PLAIN (METALLOPHONES).

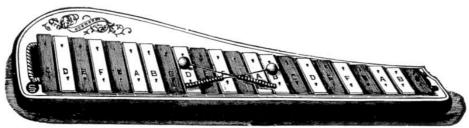


NO. 128

No.	1298	12	Notes,	Bronzed	Plate	s E	ach §	\$ 0	75
4.6	1299	22	**	"				1	75
						(Each Packed in Pasteboard Box.)			

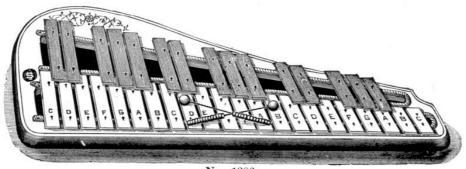
FINE GLOCKENSPIELS (METALLOPHONES).

EXTRA FINE TONE AND HANDSOME FINISHED FRAMES.



No. 1305.

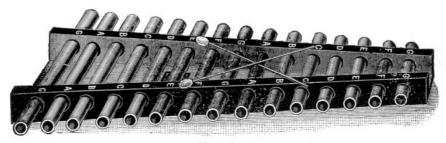
No.	1304	12	Notes,	very	Heavy	PlatesEach	1 \$ 1	1 3	35
**	1305	22	6.6		4.4	"	2	3 6	63
						(The above in Pasteboard Boxes.)			



No. 1306.

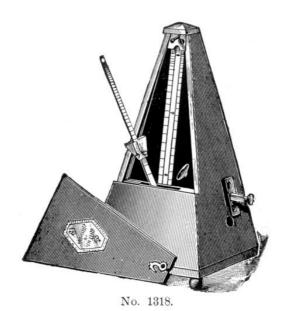
THE NEW

TURKISH TUBEPHONES.



No. 1311.

No.	1310	15 Plain Brass Tubes, ½ inch diameter	ach \$	2	50
95.0	1311	15 " " 5% " "		3	25
4.4	1312	15 Fancy Chased Brass Tubes, ¾ inch diameter		4	50
4.6	1313	25 Plain Brass Tubes, Chromatic, 5/8 inch diameter, double frame		6	50



METRONOMES.

FRENCH (J. T. L.)

The J. T. L. Metronomes are Finely Finished and Thoroughly Regulated.

No.	1317	Mahogany	Case,	fine quality	7	Each	\$ 5	00
"	1318		"	"	with Bell	"	7	50

MUSIC BOXES.







Nos. 1330 to 1333.

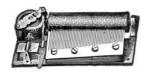


No. 1327.

SMALL MUSIC BOXES, WITH CRANKS.

SUPERIOR QUALITY OF SMALL MUSIC BOXES.

No.	1325	1	Tune,	18	Notes,	Round,	Small		Each \$ 1	00
4.6	1326	1		18			Larger S	ize.		20
	1327	1		36			Large "	٠.	" 1	75
**	1328	2	Tunes,	18	Notes,	Round,	Large Siz	ze	" 1	75
* *	1330	2		18	* *	Oblong,	Wooden	Box	x " 2	00
	1331	2	**	36					" 2	75
4.1	1332	3	4.4	36					" 3	25
	1333	4		36		66	66	"	" 4	25





Nos. 1337 to 1339.

SMALL MUSIC BOXES, WITH SPRINGS.

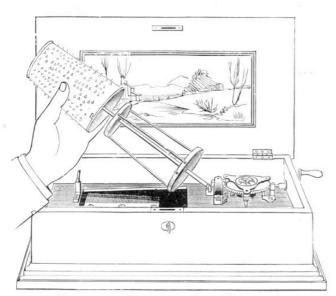
HIGHLY POLISHED MAHOGANY CASE.

INTERIOR GLASS COVER, PAINTED TOP, FIXED KEY.

No.	1337	2	Tunes,	1 %	inch	Cylinder	E	ach	\$ 6	50
"	1338	3		$2\frac{3}{8}$		**		• •	8	50
44	1339	4		23%		4.6		* *	9	50

THE CAPITAL MUSIC BOX.

AMERICAN MANUFACTURE.





METHOD OF CHANGING TUNE CYLINDER.

STYLES A AND B.

All Sizes are furnished in American Oak or Mahogany Cases.



STYLE C.

Style C.	Size of Case 26½ x 17 x 9½ inches, 81 Notes in Comb, Plays about 25 Tunes to a Winding. E	lach :	\$ 70	00
	Tune Cylinders for same	"		70
Style D.	Same as Style C, with Automatic Penny Drop Attachment	"	85	75
	Tune Cylinders for same	4.6		70

Note.—Printed List of Airs furnished on application.

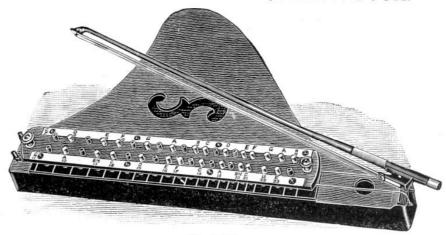
MUSIC BOXES. (Swiss.)

Quotations on Music Boxes for Goods now in Stock.

Inte	erior Glass Case, Tune Indicator, Nickeled Movements, Speed Regulator, Rachet Lever.	
No. 1354 " 1377 " 1405 " 1409	Six Bells, Inlaid Case. 10 Tunes, 13\frac{1}{4} inch Cylinder	7 50 5 00 0 00 0 00
	MUSIC BOXES, WITH INTERCHANGEABLE CYLINDERS.	
	Rachet Lever, Tune Skipping Lever, and Drawer for Cylinders.	
No. 1321 " 1322 " 1323	4 " 6 " " " " " " " " 35	2 50 5 00 0 00
	Rosewood Case, Double Spring, Speed Regulator.	
No. 1324 " 1329		00 00
,		
	DACCOONC	
No. 1170	BASSOONS.	
No. 1178	Full Keyed, Latest Improvements, Extra Quality) 00
	HAUTBOIS AND COR ANGLAIS.	
No. 1180	,,, -	
" 1181	Cor Anglais, Grenadilla, 15 Keys, 2 Rings	00
	MUSETTES.	
No. 1183	Boxwood, 1 KeyEach \$ 6	3 00
" 1184	Ebony, 2 Keys	7 00
100	No. 1187.	
	Handletten III	
	No. 1186. No. 1188.	
	REEDS.	
Wa 110*		
No. 1185		8 00
" 1187 " 1188		0 00 8 0 0
		J 171/

SOLOPHONES.

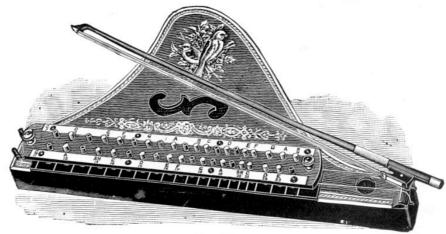
WITH BOW AND INSTRUCTION BOOK.



No. 1706.



No. 1707.



No. 1708.

No. 1708 Imitation Mahogany Top, Finely Ornamented Top, Inlaid Edges bound with Celluloid. Each \$ 13 13 13 1708 " Per Doz. 150 00

SAXOPHONES.

EVETTE & SCHAEFFER.

(Successor to BUFFET, CRAMPON & CO.)



SAXOPHONES.

No.	1712	B2, Soprano, Full	Keyed, Latest	Improvements	S	• • • • • • • • • • • • • • • • • • •		Each \$	125	00
4.6	1713	Eb. Alto, "	**	1.6				4.4	140	00
66	1714	Ba, Tenor. "	44					46	140	00
66	1715	E2, Baritone, "	4.6					66	155	00
			Silver Pla	ated \$10.00 to						
			D11.01 11.	tion grotos to	caoros dadrer	o Liur				
			SAX	COPHONE	E CASES					
No.	1720	Embossed Leather	r, Extra Quality	, American, fo	r Soprano Sa	xophone		Each	\$ 16	00
6.6	1721		" "	"	Alto					00
66	1722	**	66 61	4.6	Tenor	"		* 4	22	00
4.6	1723	"	**		Baritone	"		16	25	00
			SA	XOPHON	E PADS					
No.	1728	Complete Set for	Soprano			. 		Set	\$ 2	00
	1729		Alto							00
66	1730	44	Tenor						2	10
4.6	1731	**	Baritone					"	2	10
			SAX	OPHONE	REEDS	5.				
No.	1724	Best Quality, for	Soprano				Per	Dozen	\$ 2	10
66	1725		Alto					66		10
"	1726		Tenor					"	3	00
"	1727	**	Baritone			.,			3	00

BLANK MUSIC BOOKS.

No.	80	6	Staves,	40 1	эp.,	Cloth Back,	Paper Sid	es, Medium St	iff Cov	er(Oblong,	$7\frac{1}{2}x 9\frac{1}{2}$	Dozen	\$ 3	00
"	81	8	4.4	64	6.1			Flexible	* 6		"	$7\frac{1}{2}x 9\frac{1}{2}$	6.6	3	50
4.4	82	8	4.6	40	1.0							$7\frac{1}{2}x 9\frac{1}{2}$		2	75
4.6	83	8	44	24	4 4	**		6.6	**		4.6	$7\frac{1}{2}$ x $9\frac{1}{2}$		2	20
+ 4	84	8		40		• •			• •	for Ban	ds ''	$4\frac{9}{4}$ x $7\frac{1}{2}$	4.4	1	70
4 6	85	12	4.4	84	6.6	6.60		Stiff		(Octavo,	$7\frac{1}{2}x 9\frac{1}{2}$	4.4	6	00
4.6	86	10		52	"	" Mor.		**	"]	Full Gilt	Oblong,	$7\frac{1}{2}x 9\frac{8}{4}$	6.6	7	50
6.2	88	12		76	10:		- 44		4.4	(Octavo,	$7\frac{5}{8}$ x $9\frac{8}{4}$	"	8	50
4.6	89	10	**	36	1.1.	ex:	14	Flexible	**		Oblong,	$8\frac{8}{4}x12$		5	00
* 1	92	6		40	, ,	" Mor.		Stiff				$6\frac{1}{2}$ x $10\frac{8}{4}$	"	3	40
* *	94	12	4.4	80		Leather Bac	k and Cors.	, Mor. Paper S	ides,Sti	iff Cov., (Octavo,	$9 \times 11\frac{8}{4}$		12	50
4.4	96	9		64		Glazed Cloth	n, Flexible	Cover or Ban	ds		Oblong,	$5\frac{1}{8}$ x $6\frac{5}{8}$		2	15
4.6	98	8		60		**		4. 4.4				$4\frac{1}{2}x = 6$		1	70
4.1	99	14	**	80		Leather Bac	k and Cors.	, Mor. Paper S	ides, St	iff Cov.,	Octavo,	$10\frac{1}{2}x13\frac{1}{4}$		15	00
* *	102	10	* 1	52		Cloth Back,	Paper Side	s, Stiff Cover.		0	blong,	$7\frac{1}{2}x 9\frac{1}{2}$		5	00
4.4	111	8	**	100	11	Cloth Back,	Morocco Pa	aper Sides, Fle	exible (Cover		$7\frac{1}{2}$ x $9\frac{1}{2}$	* * *	7	00
4.6	114	32	Gumme	d St	ubs	, Glazed Clo	oth, for Bar	nds, Flexible (Cover		6.6	$5\frac{1}{4}$ x $7\frac{1}{2}$	(6.6)	2	25
4.4	115	32	Muslin	Stul	os,		* *				4.4	$4\frac{1}{2}x$ 6		2	00
**	116	32	4.4			5 V	**	4.4			13	$5\frac{1}{4}$ x $7\frac{1}{2}$		2	40
* *	117	32			F	olio, for Orc	hestra Mus	sie, Cloth, turn	ed in.			$7\frac{1}{2} \times 11$	**	5	50
4.4	118	24			G	lazed Cloth,	Flexible C	Cover		0	blong,	5×7	4.4	2	00
4.4	119	24				**	4.4			0	ctavo,	7 x11	" "	3	38



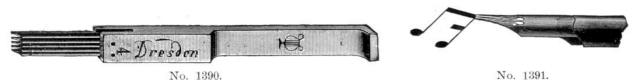
FALES' BAND FOLIOS.

No.	1426	Quickstep Size.		ozen \$	4	50
66	1427	Orchestra or Sel	ection, Size 7½x11		7	50
4.4	1428	Extra Bindings,	Quickstep Size			25
5.	1429	00	Orchestra or Selection Size			35

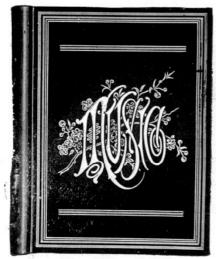
MUSIC CARDS FOR BANDS.

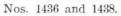
No.	26 27 1 28 1	0	37	ze 4½ x 6½							1	1 1 1 4 1 7
				MUSIC	PAP	ER.	ĸ					
								opp.two				
				BE SURE AND MENTION WHICH QUAL	TTY YOU	WANT, V	VHEN OK	DERING.				
				SUPER	ROYAL,				XX	XX		х
Vo.	0	10 8	Staves,	Octavo	Size 101/4	х 13 ¼	P	er Ream	\$ 14	35	\$ 8	3 8
4.4	1	12	4.4					4.6	14		8	8 8
	1 B	12		Oblong				*	14	35	8	8 8
	2	12	**	Octavo divided					14	35	8	8 8
* * *	3	12	**	" for Vocal and Piano					14	35	8	3 8
	4	14	**		**	٠٠		**	14	35	8	8 8
"	4 B	14	6.6	Oblong	* *				14	35	8	8 8
	5	14	. 6	Octavo for Piano	**			**	14	35	8	8 8
	6	16		**	**			* *	14	35	8	8
	6 B	16	* *	Oblong				* 4	14	35	8	8
• •	7	24		Octavo	**			* *	14			3
	8	16		· divided	٠.			**	14		8	8
	9	18	* * :	**					14	35	8	8
4.6	9 B	18	6.4	Oblong					14			8
	20	20							14			3
44	201/2	20	* *	Octavo				**	14			3
	24	24	* *	Oblong				**	14	35	8	3 .
				MEDIUM	SIZE.							Х
0.	10	10 S	Staves,	Octavo	Size 87/8	x 11¾			Pe	r Ream	\$ 7	7 1
	10 B	10		Oblong						6.6		7
	11	12		Octavo						4 6	7	7
	11 B	12	8.4	Oblong	4.4						7	7
	12	12	4.4	Octavo divided							7	7
	13	14	4.4		**						7	7
	13 B	14		Oblong							7	7
	14	16		Octavo	1.4					"	7	7
	15	8	4.4	Oblong				• • • • • • • • • •			7	7
				DEM	Y.							Х
0.	19 10	Stav	res		Size 75%	x 93/	. 		Per	r Ream	\$ 7	(
	21 12							• • • • • • • • • •				(
				8vo. SUPER	ROVA	AL.						
			1672						<u> </u>			X
0.	22 12	Stav	res. Oc	etavo	51ze 63/ x	101/2			Per	Ream	8 6	

MUSIC PENS.



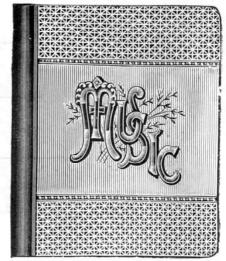
1431 " Writing " 3 Points....."



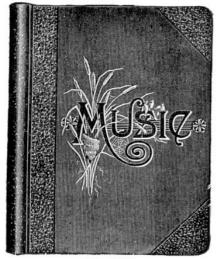




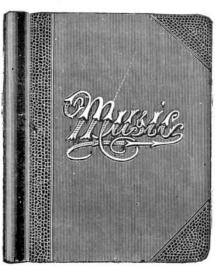
No. 1437.



Nos. 1439 and 1440



No. 1441.



Nos. 1442 and 1443.



Nos. 1444 and 1445.

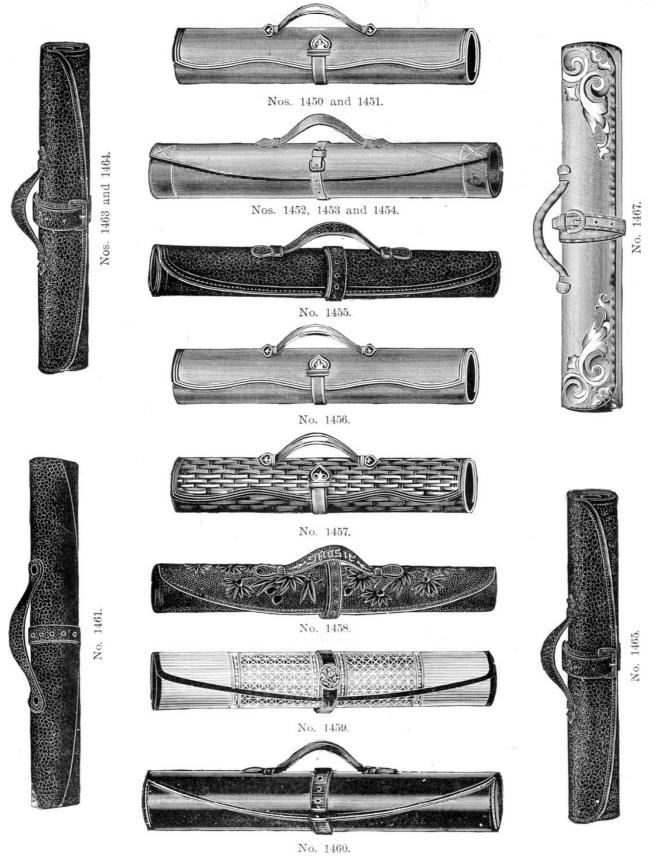
MUSIC FOLIOS.

FLAT, WITH STRINGS FOR TYING.

No.	1434 1435	Cloth	Back,	Cloth	Sides,	wide with	back. Per Dozen Handles	\$ 12 13	
					SPRI	NG	BACK MUSIC FOLIOS.		
							per Sides, Embossed Blank, Music in GiltPer Dozen		

NO.	1430	Cloth Back, Black Morocco Paper Sides, Embossed Blank, Music in Gilt	Per Doze	n \$ 11	00
	1437	" Imitation Cloth Sides, Embossed Gilt and Black, "	13.5	14	00
" "	1438	Black Leather Back, Cloth Sides, Embossed Blank, Music in Gilt	3.3	17	50
* *	1439	Cloth Back, Cloth Sides, Assorted Colors, Embossed Blank, Music in Gilt Relief		16	50
	1440	" and Back Cover, Full Celluloid Front Cover, Embossed Fancy,			
		Music in Relief	4.4	33	00
"	1441	Japanese Leather Back and Corners, Cloth Sides, Music in Gilt and Black		23	50
		Cloth Back, Cloth Sides, Embossed Corners and Band, Music in Gilt	6.6	17	50
		Morocco Back and Corners, Cloth Sides, Music in Gilt	4.4	36	00
4.4	1444	Full Seal Grain Leather, Metal Monogram, "Music"	(88) (1	44	00
	1445	Fine Silk Plush, Assorted Colors, Padded Covers, Metal Monogram, "Music"	4.6	32	50

MUSIC WRAPPERS OR ROLLS.



Note.—For prices, see page 148.

MUSIC WRAPPERS OR ROLLS.

For Cuts, see Page 147.

No.	1450	Seal Grain Leatherette, Black, Cloth lined, Handle, wide Strap and BucklePe	r Dozen	\$8	25
6.6	1451	Leather, Heavy, Imitation Seal grain, Black or Russet, Cloth lined, Stiched,			
		Double Handle, Strap and Buckle	- 4.4	10	50
4.4	1452	English Saddlers' Leather, Embossed, smooth Surface, Black, Handle, Strap			
		and Buckle	£ 6	15	50
6 6	1453	English Saddlers' Leather, extra Heavy, finely Embossed, smooth Surface, Pro-			
		fessional, Black and Orange, Handle, reversible Strap and covered Buckle	4.6	18	00
"	1454	English Saddlers' Leather, Embossed, smooth Surface, Professional, Black and			
		Orange, double length Strap and covered Buckle	4.4	18	00
	1455	Leather, Fine, Seal grain, Leather Bound Edges, Cloth lined, Black, Stitched,			
		double Handle, wide Strap, Nickel Buckle		22	5(
4.4	1456	Leather, Heavy, Seal grain, fine quality, inside Flap, Black, Stitched, double			
		Handle, Strap, covered Buckle		25	00
4.1	1457	English Saddlers' Leather, Embossed basket pattern, Black, Handle, Strap,			
		covered Buckle		24	00
6.6	1458	Leather, Morocco grained, Cloth lined, Stitched edges, Embossed Daisies in			
		relief, Handle, Strap and covered Buckle	6.6	25	0(
6.6	1459	Celluloid, full Embossed, Sateen lined, Leather bound, double Leather Strap,			
		Oxidized Clasp	**	28	00
* *	1460	Leather, Seal grain, Black, extra fine, extra wide Strap, Stitched, double Handle,			
		covered Buckle	* *	36	0(
6.6	1461	Extra Heavy Russia Leather, Muslin lined, bound with Leather, Strap and			
		double Handle and covered Buckle		30	00
	1462	Extra Heavy Saddlers' Leather, Plush lined, Leather bound, heavy Strap, Handle,			
		Gilt Buckle; three colors, Orange, Black and Wine	6.6	50	0(
4.4	1463				
		Strap, extra wide Handle, covered Buckle		55	00
4.1	1464	Genuine Seal, Black, Leather bound, extra wide Stitched double Strap, Handle			
		and covered Buckle		95	()(
6.4	1465	Genuine Alligator, Black, Leather lined, Leather bound, Stitched double Strap,		es week	
		Handle and covered Buckle.		140	0(

NOVELTY.

No. 1467 Heavy English Saddlers' Leather, Velvet finish, Light Tan color, Handle and Strap...Each \$ 4 50 Decorated with artistic patterns burnt into the Leather. (See cut, page 147.)

If soiled, can be cleaned by scraping with a knife or sand-paper.

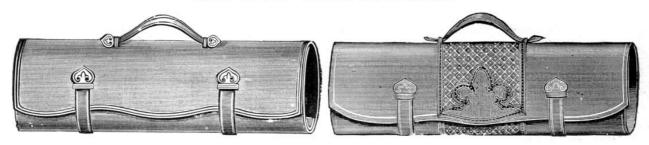


No. 1468.

MUSIC SATCHELS.

No.	1468	English	Saddle	rs' Lea	ather,	Embossed	l, smooth	Surf	ace, C	range,	closed	Ends.			
		Hand	lle, Stra	ap and	covere	d Buckle.						Per	Dozen	\$ 30	00
6.6	1469					Leather									
		covet	red Buc	kle									6.5	45	00

MUSIC SATCHELS.



No. 1470. No. 1471.

Music Satchels or Cases.



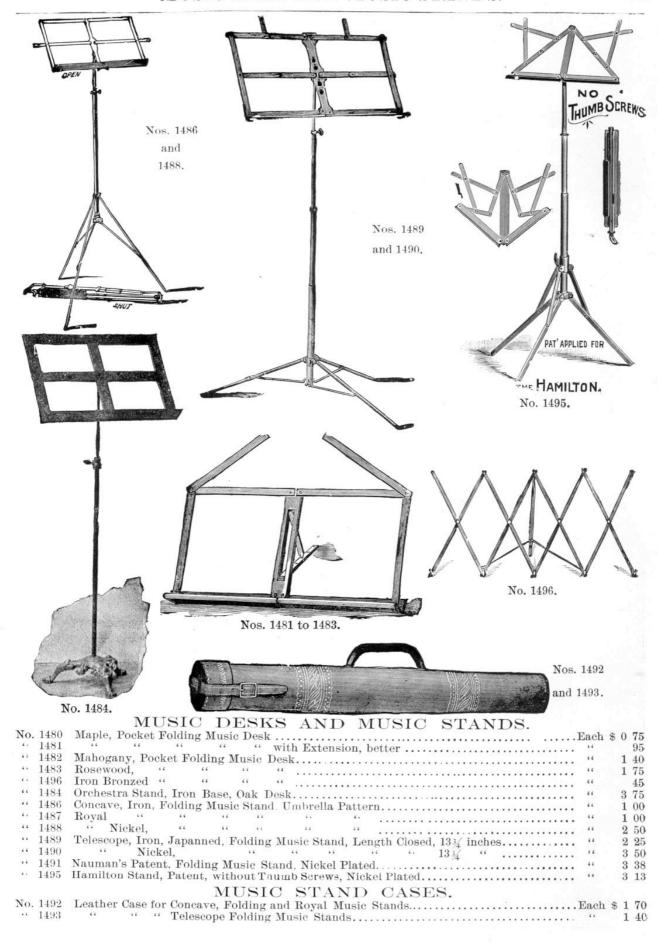
For
Carrying
Music Flat,
without Folding.

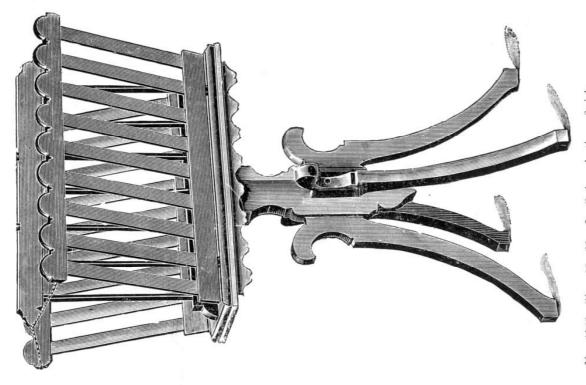
Nos. 1473 and 1474.



No. 1476.

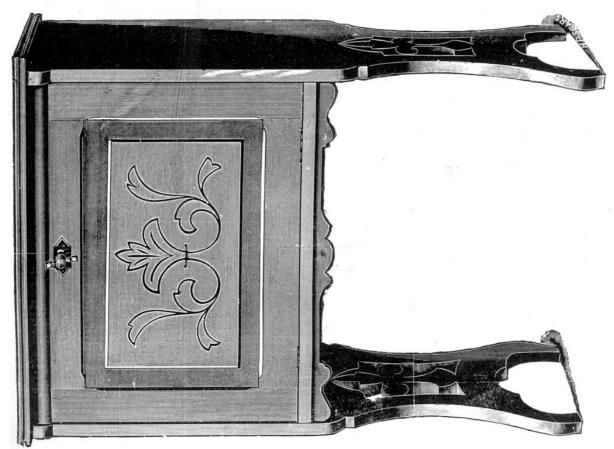
Shelf Folios & Shelf Boxes for Music Stores.





No. 1500 Size, 18x36. In Oak. Antique finish.

Veryeasily put together. With dowels
and screws furnished......Each \$\psi\$ 25

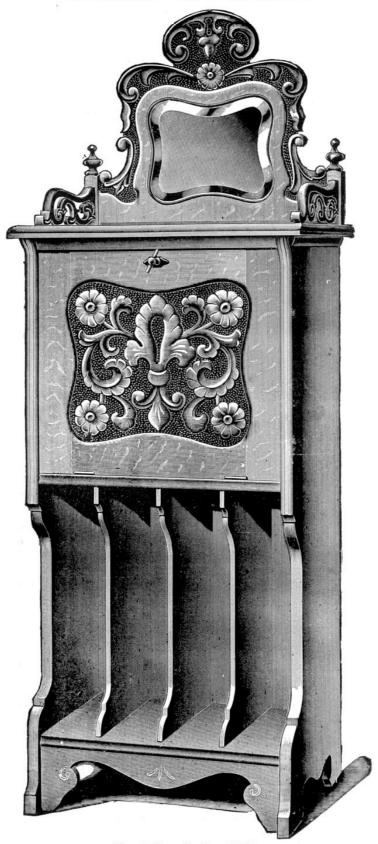




No. 1502. Each, \$15.00.

Size 47 x 22. Interior, 12 x 17, with three Compartments. Fitted with a French Bevel Mirror, 6 x 12.

In Oak. Finished Antique

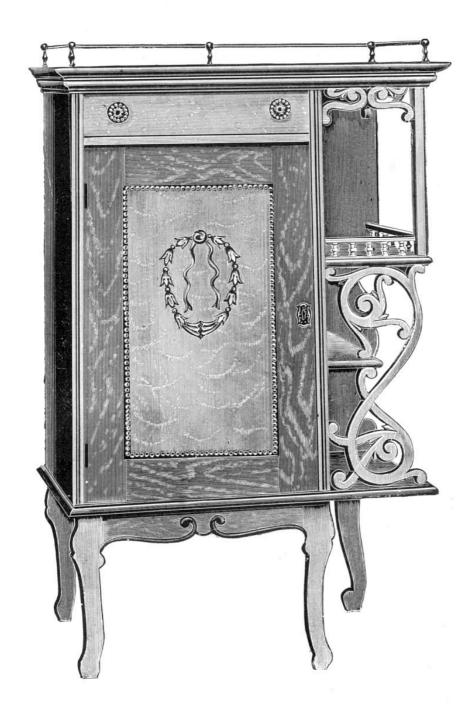


No. 1503. Each, \$24.25.

Size, 60 x 21. Interior, 12 x 18, with two Shelves. French Bevel Mirror, 8 x 10. In Oak. Finished Antique, or Imitation Mahogany. Polished.



No. 1505 Size, 57 x 24. Interior, 12 x 20, with three Shelves. French Bevel Mirror, 7 x 10. In



Size, 40×25 . Interior, $12 \times 14\frac{1}{2}$. One Drawer.

No.	1506	Price,	in	Solid MahoganyE	ach	\$ 42	50
44	1507	4.6		Imitation "	"	33	35
"	1508	4.4		Quartered Oak	42	32	50





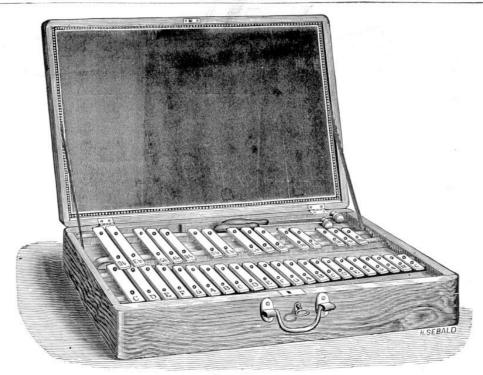
Nos. 1510 to 1521,

Nos. 1540 to 1546,

OCARINAS.

CLAY, BLACK, WITH GILT POINTS.

You	1510	
NO.	1510	Lach & Cov
	1511	30
4.	1512	
4.6	1513	i, " " 35
4.4	1514	', " ' " 35
	1515	40
6.4	1516	<i>b</i> , " " 40
1.6	1517	o, Alto
4	1518	. " " 48
	1519	, " " 60
44	1520	, " " 65
4.6	1521	, " "90
	1522	, " " 1 00
	1523	, "
6.6	1524	, "
4 1	1525	, Bass
4.6	1526	, " " 2 10
6.6	1527	, "
	1528	" 3 00
4.6	1529	, " " 3 50
	1530	, " " 3 60
4.	1531	, Contra Bass
٤.	1502	, " " " 450
4.6	1533	,
"	1534	, "
	1535	uett
	1536	rio
66	1537	uartette
٠.	1538	" in fine Case " 9 00
		FRENCH OCARINAS.
No	1540	ı C, Soprano, Metal, Nickel Plated
11	1541	A " " "
"	1542	F, " " " " " " " " " 45
	1543	D, " " " 60
	1544	C, Alto, " " 75
	1545	A, " " " 1 00
	1546	C, "with Tuning Slide" 1 15



No. 1561.

ORCHESTRA BELLS OR GLOCKENSPIELS.

(In Fine Walnut Case.)

OPEN BOOK HOLDERS.

Especially Designed for Holding Open Music Books, such as the Moody and Sankey, Church Hymnal, etc., on Pianos and Organs.

BAKER'S OPEN BOOK HOLDER.

Nickel Plated.

No. 1564...... Dozen \$ 3 75

No. 1564.

No. 1565.

BARTLEY'S

"PERFECT" OPEN

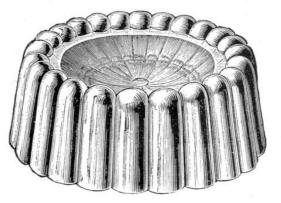
BOOK HOLDER.

Nickel Plated.

No. 1565....... Dozen \$ 2 40



No. 1579 Made from the down of the turkey—will not scratch...... Each 3 1 25



No. 1581.

PIANO INSULATORS.





Nos. 7 to 23.

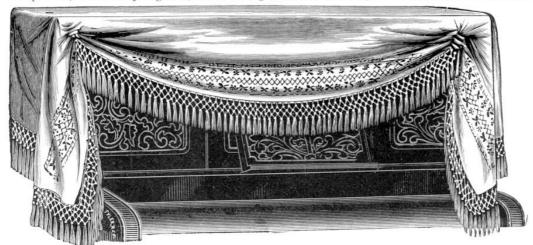
PIANO STRING GAUGES.

PIANO WIRE.

Nos. 7 to 23	Best (Quality,	English,	1 lb.	Coils,	in Patent	ClampsP	er lb.	\$ 2	2 (00
" 7 to 23	66	4.	German.	1 11	66	"		66		3 (nn

PIANO SCARFS.

CREPE SILK. ALL SHADES.

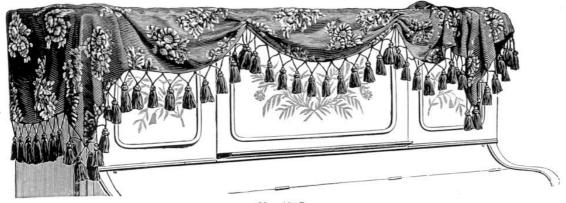


No. 1593.

FLORENTINE SILK. ALL SHADES.

No.	1592.	Plain Silk, Richly Embroidered in same Shade, with Draw Strings, Two Knot Fringe Each	\$ 6 50
4.4	1593.	Plain Silk, Very Richly Embroidered in same Shade, with Draw Strings, Three Knot	
		Fringe "	9 00
46	1594.	Plain Silk, Elaborately Embroinered in same Shade, with Draw Strings, Five Knot	_
		Fringe	11 00

DOMESTIC VELOUR. ALL SHADES.



No. 1597.

TADEMA CLOTH. DARK SHADES.

No. 1596. Rich Dark Shades, Harmonious Pattern, Knotted Fringe and Draw Strings............Each \$ 5 63

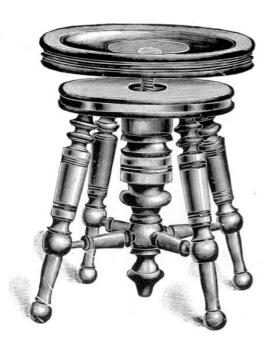
SATIN DAMASK. ALL SHADES.

No. 1597. Silk, Bright Shades, with Fancy Border on End. Two Knot Silk Fringe, Draw Strings.. Each 7 50

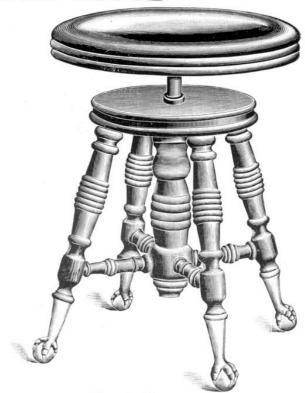
WAREROOM COVERS. UPRIGHT.

						The second secon		
No	1598.	Canton Flannel. Bound, Fitted to Piano, Colored	To Cove	r Piano	Entirely Entirely	vEach	\$ 5	00
		Heavy Drab Rubber, Fleece Lined, Fitted to Pian					5	6:
	1.000	neavy Drab Rubber, Freece Linea, Fitted to Fran	U.					4

PIANO STOOLS. FANCY TURNED STOOL.



Nos. 1617 and 1618.

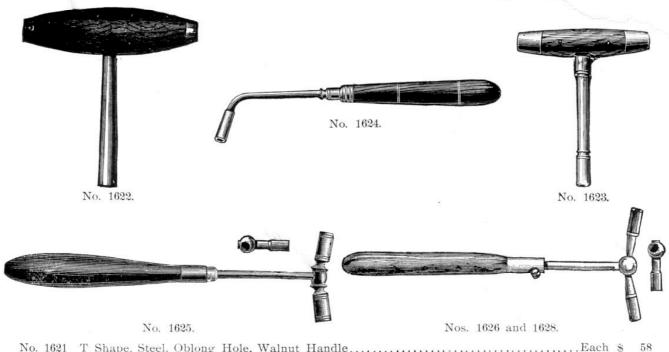


Mo	1017	Nos. 1617½ and 1619.		
NO.	1011	Hardwood, Ebony, Mahogany or Walnut Finish.	look &	9 90
6.6	1618	Solid Oak.	aten 3	0 00
1,119,100	1010	Solid Car	4.6	3 38
	16175	Hardwood, Brass Claw Feet, with Glass Balls Ebony, Mahogany or Walnut Finish		
66	1010	Solid Oak		4 00
110.0	1019	Solid Oak	66	1.00



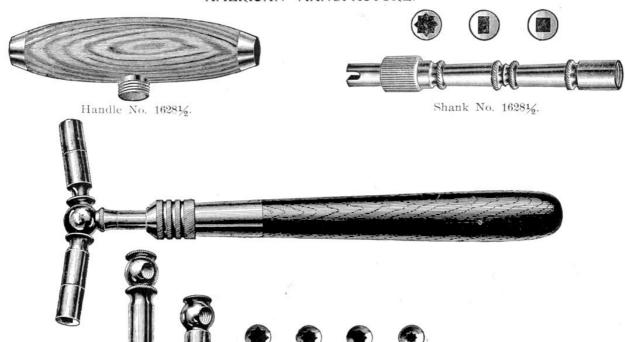
			UDI	DISLEF	ect. It	Nos. 1655 to 1658. aw Feet, with Glass Balls, Ebony, Mahogany or Walnut Finish, Top ancy Colors		0.7	0
66	1656	Same	28	above	Solid	l Oak.	Each		
	1057	Cullic	·	above,	Done	Uak	+ 6	7	50
	1001				20000	WAIDUE.	110	0	75
44	1658	6.6	6.6	6.6	6.6	Mahagany			
	2000					Mahogany	4.6	12	50

PIANO TUNING HAMMERS.



No.	1621	T Sha	ape, Stee	l, Oblong	Hole,	Walnut Handle	Each	\$	58
4 6	1622	T			4.4	Rosewood Handle, finer	6.6		68
4.6	1623	T	1.1	4.4	4.6	Rosewood Handle, fine	6.6	1	. 00
4.4	1624	Long	Shape, S	steel, Oblo	ng H	ole, Maple Handle	4.4	1	40
* *	1625	Long	Handle,	Rosewood	1, 3 H	eads, Oblong, Square, Star	6.6	2	25
	1626	"	Extension	n Handle	, Rose	ewood, 3 Heads, Oblong, Horizontal, Star		3	00
4.6	1627	4.6				Solid Polished Steel, 3 Heads, Oblong, Square, Star		4	. 00
4.4	1628	4 +	* 4	6.6	Rose	ewood, very fine, 3 long Heads, Oblong, Square, Star	4.4	8	00

AMERICAN MANUFACTURE.



No. 16291/2.

PICCOLOS.



Nos. 1634 and 1638.



Nos. 1635 and 1640.



Nos. 1636 and 1641.



Nos. 1642 and 1645.



Nos. 1644 and 1647.

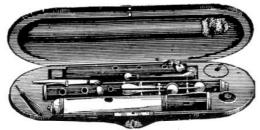
No.	1630	Key of	Вþ,	Grenadilla,	1	Key,	German	Silver	Tipped	1Each \$1	55
6.6	1631	06.6	Вр,	4.4	1	4.4	**		3.6.6	Tuning Slide " 1	80
6.6	1632	4.6	Вþ,	4.4	6	6.4	4.4	6.6	044		00
4.6	1633		D,	6.6.7	1	5.6	**	* *			00
4.6	1634	14.4	D,	4.6	1	4.6	6.6	4.4	6.6	Tuning Slide " 1	30
164	1635	4.4	D,	6.6.1	4	4.4			4.4	" Cork Joints " 2	50
44	1636		D,	6.6	6	4.4	£4.		4.4		00
4.4	1637		Εþ,	6.6	1	4.4			**	" 1	00
* 1	1638	16.6	Εþ,	6.6%	1	6.6	* * *		**	Tuning Slide " 1	30
4.6	1640		Εþ,	6.6	4	4.4		**		" Cork Joints " 2	50
	1641	4.4	Εþ,		6	4.6	.,				00

TUNING SLIDE, GERMAN SILVER TIPPED, CORK JOINTS.

No.	1642	Key of	$\mathrm{D},$	Grenadilla,	6	Keys,	German	Silver	HeadEac	1 \$	4	50
	1643		D,		6		* *		Lip Plate and Holes "	100	4	80
	1644	**	D,		6		Ivory H	ead		ef	6	70
4.6	1645		Εþ	, "	6		German	Silver	Head "	33	4	50
4.4	1646		Εþ	, "	6		4.4	6.6	Lip Plate and Holes "		4	80
* 1	1647		Ep.	, ,,	6		Ivory H	lead			6.	

PICCOLOS.

MEYER MODEL IN FINE CASES.



Nos. 1651 and 1653.	
Tuning Slide, German Silver Tipped, Cork Joints.	
No. 1650 Key of D. Grenadilla, 6 Keys, Meyer Model	
PICCOLOS BY GEORGE CLOOS.	
AMERICAN MANUFACTURE IN FINE CASE.	
No. 1660 Key of D, Grenadilla, 6 Keys Each \$ 16 00 " 1661 D, " 6 " Ivory Head " 19 50 " 1662 E5, " 6 " " 16 00 " 1663 Eb * 6 " Ivory Head " 19 50	
No. 1665.	
PICCOLO CASES.	
No. 1665 Leather, Velvet Lined, fine quality	
PICCOLO SWABS.	
No. 1670 Wool, Wire Handle Dozen \$ 2 25 " 1671 Silk, " " finest quality " 3 00 " 1672 " Ebony " " " " " " 5 00)
No. 1673.	

PICCOLO MOUTHPIECES.



Nos. 1675 and 1676.

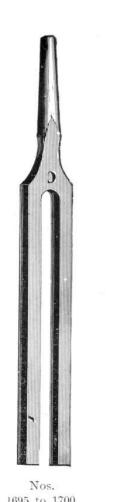
PICCOLO PADS.

No.	1675	4 1	to	10	Kid, assorted	sizesDoze	n \$ 0 23
6.6	1676	4		10	Bladder. "		23
				10	Dittater,		

PICCOLO MUSIC RACKS.

No.	1678	Nickel	Plated	Rack,	small,	Leather	Arm	Strap	and	Buckle	e	 Each	\$ 2 00
**	1679	4.4	6.6	4.4	large,			4.4		6.6		 	2 6)
4	680	4.4	6.6	4.4	Burt's	Patent.						 di. "	4.00

PITCHPIPES AND TUNING FORKS.



1695 to 1700.



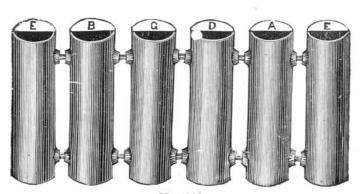
No. 1686.



No. 1689.



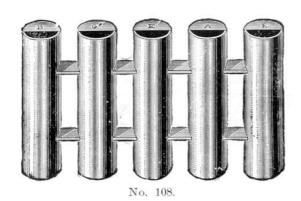
No. 1690.



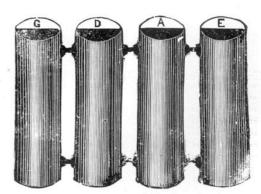
No. 308.



GUITAR TUNER.



BANJO TUNER.



No. 1692.

VIOLIN TUNER.

PITCHPIPES.

No.	1686							el Boxes Dozen		68
	1687	С,	"					" "		. 68
4.6	1688				ined,	Ger	man Si	lver, in fine Nickel Boxes "	43.5	00
46	$1688\frac{1}{2}$				•		"		7000	00
4.	1689	Chro	mat	tic Sca	$le in \epsilon$	one j	pipe. N	ickel Plated"	27	00
44	1690	Chor	d D	piapasc	n, for	obt	aining	any chord in the Major and Minor Keys Each	5	00
	108	Banj	o T	uners,	Set o	f 5 I	Pipes, 1	B, G-, E, A, E "		.70
	308	Guita	ar	6.6		6	"	E, B, G. D A, E		.80
46	309	66		6.6	6.6	3	· · I	E, B, G, D. A. E		.55
44	1692	Violi	n	4.6	"	4	"]	E, A, D, G "		.60
								TUNING FORKS.		
No	1695	A P	hilh	armor	ie Fi	ne S	teel		4 9	15
	1696	C.		,,	, 1					15
	1697	A.		6.6	Er	nglis		Steel		73
	1398	C.		6.6	111			"		73
	1699	A.		6.6	Ni			d, extra quality "		73
	1700	C.		4.4		. 6	"	" " " "		73
	1701		lue	1 Steel	. Inte	rnat	ional I	Pitch, 435 Vibrations, in a Box "	400000	00
44	1702	C.	66	4.6		66		517		00
	1710	Chro	mat	tic, the	Univ	vers	al Pat	ent Adjustable Tuning Fork, Nickel Plated, International	-	00
								Each	1	50
								CDOOL WIDE		
								SPOOL WIRE.		
No.	1770	No.	00,	Steel V	Vire, f	for .	Banjo,	1st or 5th Dozen	\$ 0	75
"	1771		0,	6.6		4.6	66	1st or 5th, or Mandolin 1st E "		70
6.6	1772	" "	1,	4 6	66	+ 4	66	1st or 2d or Mandolin 2d A "		60
41	1773	6.6	2.		46	+ 4		2d, or Violin E		50
41	1774	"	3,	6.6			6.6	2d "		50
6.6	1775	66	4.	66		6.6	66	3d, or Violin A, or Guitar 1st "		50
46	1776	" "	5,	66		6.6		3d, or Violin A, or Guitar 1st, Fingerboard A Zither "		45
66	1777	66	6,			66		Violin D, or Guitar 2d, Fingerboard A Zither "		40
4.6	1778	"	7,	1.4		4.4	6.6	Violin D, or Guitar 2d "		40
	1779		8,		4.6		6.6	Guitar 3d "		40
41	1780	4.6	7,	Brass	Wire,	for	Violin	D "		40
44	1781	6.6	8.	4.4	+ 4		+ 4	Zither Fingerboard D		40

HARTMANN'S PATENT SPOOL WIRE.

Wire Confining Clamp, Holds the Wire in Position on the Spool While Allowing any Length to be Taken Off.



No.	3030	No.	00,	Steel	Wire	for	Banjo,	1st or 5th	ozen :	8 1	03
66	3031	6.6	0,	6.6	4.4	66	6.	1st or 5th, or Mandolin 1st E	6.6		03
44	3032	66	1,		4.6	4.6	4.6	1st or 2d, or " 2d A	6.6		93
"	3033	6.6	2.	6.6	6.6	6.6	6.6	2d or Violin E			93
46	3034	66	3,		. 4	. 6	66	2d	66		93
46	3035	66	4.	4.4	6.6	4.4		3d or Violin A or Guitar 1st	4.6		88
41	3036	"	5,	6.6	6.6	66		3d or Violin A or Guitar 1st			88
46	3037	66	6.	6.6	6.1	66	Violin	D or Guitar 2d	6.6		78
**	3038	66	7,	4.6	4.4	4.6		D or Guitar 2d	6.6		78
46	3039	66	8,	4.6	4.6	4.6	Guitar	r 3d	4.4		78
46	3040	66	8,	Brass	Wire	e for	Zither	Fingerboard D	4.6		68





Nos. 1741 and 1742

Nos. 1740.

SIGNAL HORNS.

No	. 1740	Brass	(1	Note).		· • • • • •		 	 	 	 ٠.	 	Each	\$ 0	90										
		"																							
"	1742	Nickel,	1	"	(2	").	 	 	 	 	 	 	 	 	 	 	 	 	 	 	"	3	80	
"	1743	Brass,	2	66	(4	").	 	 	 	 	 	 	 	 	 	 	 	 	 	 	"	5	70	
		Nickel.			200		200																		



BICYCLE HORNS.

No.	1750	Brass,	Flat	Bel	l	Each	\$ 3 0	00
	1751	Nickel	4.4	4.6		6 6	3 8	30



COACHING HORNS.

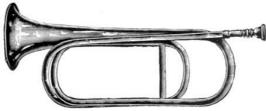
No. 1753	Copper, 40 inch in	NickelE	ach \$ 6 00	0
	Nickel, 40 " "		H O	





Officers' Bugle, No. 1755.

Trumpet, No. 1756.



Trumpet, No. 1757.

Officers' Bugles and Trumpets.

37.	1755	Officers' I	Pugloe Bra	ss	Each	\$ 3	00
NO.	1199	Omcers 1	ougres, Dra		66	1	20
	1756	F Cavalry	Trumpet.	Brass		- 1	20
	1100	I Cavair,	rrampec,		66	7	50
	1757	G "	"	with F slide		- 0	



THE SYMPHONIONS

....WITH...

CHANGEABLE STEEL DISCS (TUNE SHEETS).

The Swiss Music Boxes are confined to a limited number of tunes, whereas the Symphonion plays any number of airs, by means of Changeable Steel Discs.

The construction of the Symphonion is extremely ingenious and of great simplicity, the cases are artistically designed, and of great durability.

The teeth of the Symphonion Steel Discs have been patented and are guarded against imitation.

The Symphonion once wound up, performs a number of tunes, one after another with the most perfect rendering, both in rhythm and time, which is brought about through the patented device called the "Fan Wheel."

The tone is very brilliant, mellow and powerful, combining both clearness and sweetness.

INSTRUCTIONS FOR USING THE SYMPHONION.

- I. All instruments are delivered with the movement run down. Before they can play, they must be wound up with the crank or lever, which is put along with the key in the accompanying card-board box for tune discs.
- II. The brass holder inside must be raised, then place a tune disc carefully upon the small rollers so as to allow the holes in the centre of the disc to fit exactly on the two pins on the Movement, then lower the brass holder into place until the holder snaps tightly into the spring and is held fast.
- III. To start it, draw the button on the outside.
- IV. All the larger instruments are fitted with a speed regulator.
- V. Care should be taken when putting the tune disc aside, to lay the smooth side of one disc upon the side of the other disc on which the points project.
- VI. To stop it, push in the button on the outside. The music will cease at end of the tune.









Height

4 ³ Inches.

Length

7 1 Inches.

Width

6³ Inches.

No. 128

No. 28 Finely Polished Case, Imitation Rosewood, 40 Steel Tongues, One Comb, Height $3\frac{1}{4}$ inches, Length $6\frac{1}{2}$ inches, Width $6\frac{1}{2}$ inches. Each \$ 3 00 "128 Spring Movement, Oak or Mahogany Case, 40 Steel Tongues, One Comb. "14 25 Steel Discs for Nos. 28 and 128. "23





No. 110.

Length
10 ³ Inches
Width
8 ³ Inches.



Length

14½ inches

Width

12½ inches.

9 inches

Height

No. 2.



Length

16½ inches

Width

14½ inches

9½ inches.

Height

No. 4.

SPRING MOVEMENT. Running from 25 to 30 Minutes.



Length
22 inches
Width
18 inches.

No. 125. Sublime Harmony.

No. 125.	Oak or Mahogany Case, Highly Polished, 84 Steel Tongues, 2 Combs	Lach	\$ 80 (00
	Steel Music Discs for No. 125.		8	88
No. 125	With Automatic Slot Attachment for One or Five Cents		87 5	50

Height

11½ inches.

Height

11 1 inches



Length
22 inches
Width
18 inches

No. 225 Sublime Harmony.

SPRING MOVEMENT. Running from 25 to 30 Minutes.



Length

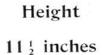
24 inches

Width

21 inches.

No. 130. Sublime Harmony Piccolo.

No. 130.	Oak or Mahogany, Highly Polished, 100 Steel Tongues, Two Combs	\$ 100 00
210. 100.	Steel Music Discs for No. 130.	1 00
" 130.	With Automatic Slot Attachment for One or Five Cents	107 50



Height

111 inches.



Length
24 inches
Width
21 inches

No. 230. Sublime Harmony Piccolo.

SPRING MOVEMENT. Running From 25 to 30 Minutes.



Length
24 inches
Width
21 inches.

11¹ inches

Height

No. 143. Sublime Harmony Piccolo.



Length
24 inches
Width
21 inches.

111 inches.

Height

No. 243. Sublime Harmony Piccolo.

Height

SYMPHONIONS.

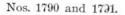
SPRING MOVEMENT. Running From 25 to 30 Minutes.



Length 28 inches Width 22 inches.

No. 106. Sublime Harmony Piccolo.







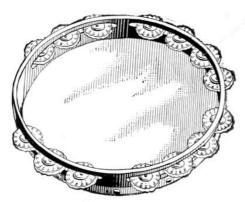


Nos. 1792 and 1793.

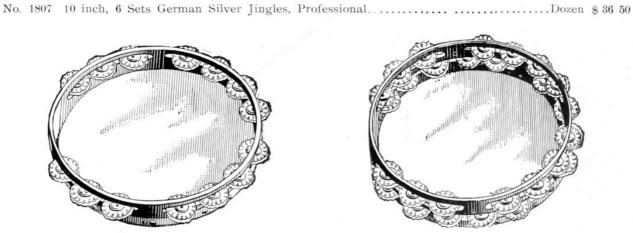
TAMBOURINES.

MAPLE RIM, SHEEPSKIN HEAD.

No. 1790 8 inch, 3 Sets Brass Jingles. " 1791 10 " 3 " " " Fancy Painted Rim with Flowers. " 1793 10 " 3 " " " " " " " " " " " " " " " " "			
" 1791 10 " 3 " " " Fancy Painted Rim with Flowers. " 1793 10 " 3 " " " " " " " " " " " " " " " " "	Dozen	\$ 6	50
MAPLE RIM, CALFSKIN HEAD. No. 1796 8 inch, 3 Sets Brass Jingles		7	00
MAPLE RIM, CALFSKIN HEAD. No. 1796 8 inch, 3 Sets Brass Jingles		8	75
No. 1796 8 inch, 3 Sets Brass Jingles	"	9	35
" 1797 10 " 3 " " "			
" 1797 10 " 3 " " "	Dozen	\$8	40
" 1799 10 " 3 " " Fancy Painted Rim with Flowers		10	00
" 1799 10 " 3 " " Fancy Painted Rim with Flowers	4.4	12	50
" 1800 10 " 5 " " " " " " " " " "	4.4	12	00
***************************************	4.4	13	50
NICKEL PLATED RIM, WOOD LINED, CALFSKIN HEAD. No. 1803 8 inch, 3 Sets Brass Jingles	**	\$ 21 25	







Nos. 1812 and 1814.

SALVATION ARMY STYLE.

No.	1810	8	inch,	12	Sets	Brass]	lingles,	Red	Painted	Rim		Dozen	\$ 15	0
4.4	1811	10	4.4	14	6.6			4.4	4.6	"	• • • • • • • • • • • • • • • • • • • •		23	5
													33	0
											Rim		30	0
											"		46	5

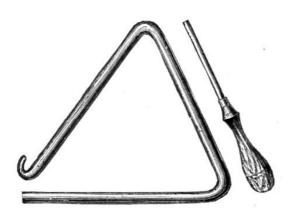


Nos. 1817 and 1818.

TAMBOURINE JINGLES.

No.	1817	Brass	ozen	\$ 0 18
"	1818	German Silver	44	50

(Tambourine Heads, see page 110.)



TRIANGLES.

NICKEL PLATED.

No.	1820	Steel,	4	inch,	with	Handle	e	Dozen	\$4	38
"	1821		5	* *	4.5	* *			6	00
	1822	8.87	6		6.4			. "	7	50
	1823		7		٠.	4.1			10	38
44	1824	**	8	**		1.44		. "	12	25
4.6	1825		10	388		* *		. "	17	50
**	1896	6.6	19					**	25	88



No. 1831.

STRING JARS.

VIOLINS.



Straduarius Model.



Guarnerius Model.



Amati Model.



Maggini Model.



Stainer Model.

VIOLINS.

PRICES DO NOT INCLUDE BOWS, CASES, ETC.







Stainer.



Conservatory Straduarius.



Ole Bull.

No.	1850	Red Shaded, Common	last o	. 1	35
4.6	1852	" Better	acn		
61	1854	" Good Snane, Better			70 15
4.4	1856	Hopf, Dark Brown, Inlaid Edges, Plain, Good.		_	40
6.4	1858	Red Shaded, Nicely Made.			50
6.4	1859	Dark Brown, Shaded, Fine Finish			00
	1860	Light Reddish, Shaded, Imitation Flamed Back, very good.			
"	1862				60
6.6	1864	Dark Reddish, Light Shaded, Finely Polished, Good Model.			00
66	1368	Stainer, Light Reddish, Swell Top, Handsomely Flamed Back, a Good Instrument			50
"	1869	Dark Reddish, Highly Polished Fine Model.			75
66	1870			0.00	00
		Lop and Data, Intake Euges		9	40
N.	1070	EBONY FINGERBOARD AND TRIMMINGS.			
	1878	Dark Reddish, Light Shaded, Good Model, Polished	ach \$	3	80
. 6	1880	Dark Reddish, Light Shaded, Good Model, Polished	ach \$		80 50
	$\frac{1880}{1882}$	Dark Reddish, Light Shaded, Good Model, Polished	ach s	4	
"	$1880 \\ 1882 \\ 1883$	Dark Reddish, Light Shaded, Good Model, Polished	4.4	$\frac{4}{5}$	50
66	1880 1882 1883 1884	Dark Reddish, Light Shaded, Good Model, Polished	"	$\begin{array}{c} 4 \\ 5 \\ 6 \end{array}$	$\frac{50}{40}$
"	1880 1882 1883 1884 1885	Dark Reddish, Light Shaded, Good Model, Polished. Dark Brown, Fine Model, Polished. Straduarius, Light Amber, Shaded, Flamed Back, Polished. Hopf, Dark Brown, Shaded, Flamed Back, Fine Model. Straduarius Antonius, Reddish, Light Shaded, Flamed Back, Smooth, Dead Finish. "Brown, Light Shaded, Flamed Back, very Highly Polished.	"	$\begin{array}{c} 4 \\ 5 \\ 6 \\ 6 \end{array}$	$\frac{50}{40}$
66	1880 1882 1883 1884 1885 1886	Dark Reddish, Light Shaded, Good Model, Polished. Dark Brown, Fine Model, Polished. Straduarius, Light Amber, Shaded, Flamed Back, Polished. Hopf, Dark Brown, Shaded, Flamed Back, Fine Model. Straduarius Antonius, Reddish, Light Shaded, Flamed Back, Smooth, Dead Finish. "Brown, Light Shaded, Flamed Back, very Highly Polished. Stainer, Dark Brown, Swell Top and Back Very Good Model	"	$\frac{4}{6}$ $\frac{6}{6}$ $\frac{7}{7}$	50 40 50 40
	1880 1882 1883 1884 1885 1886 1887	Dark Reddish, Light Shaded, Good Model, Polished	"	$\frac{4}{5}$ $\frac{6}{6}$ $\frac{7}{7}$	50 40 50 40 00
. c . c	1880 1882 1883 1884 1885 1886 1887 1888	Dark Reddish, Light Shaded, Good Model, Polished		4 5 6 6 7 7 8	50 40 50 40 00 00
	1880 1882 1883 1884 1885 1886 1887 1888 1889	Dark Reddish, Light Shaded, Good Model, Polished. Dark Brown, Fine Model, Polished. Straduarius, Light Amber, Shaded, Flamed Back, Polished Hopf, Dark Brown, Shaded, Flamed Back, Fine Model. Straduarius Antonius, Reddish, Light Shaded, Flamed Back, Smooth, Dead Finish. "Brown, Light Shaded, Flamed Back, very Highly Polished. Stainer, Dark Brown, Swell Top and Back Very Good Model. Ole Bull, Dark Reddish, Light Shaded, Flamed, Swell Top and Back. Maggini, Light Reddish, Shaded, Flamed Back, Polished. Stainer, Dark Amber, Bird's Eye Maple Back and Sides, very Highly Polished.		$ \begin{array}{c} 4 \\ 5 \\ 6 \\ 7 \\ 7 \\ 8 \\ 7 \end{array} $	50 40 50 40 00 00 00
. c . c	1880 1882 1883 1884 1885 1886 1887 1888	Dark Reddish, Light Shaded, Good Model, Polished. Dark Brown, Fine Model, Polished. Straduarius, Light Amber, Shaded, Flamed Back, Polished. Hopf, Dark Brown, Shaded, Flamed Back, Fine Model. Straduarius Antonius, Reddish, Light Shaded, Flamed Back, Smooth, Dead Finish. Brown, Light Shaded, Flamed Back, very Highly Polished. Stainer, Dark Brown, Swell Top and Back Very Good Model. Ole Bull, Dark Reddish, Light Shaded, Flamed, Swell Top and Back. Maggini, Light Reddish, Shaded, Flamed Back, Polished. Stainer, Dark Amber, Bird's Eye Maple Back and Sides, very Highly Polished.		$ \begin{array}{c} 4 \\ 5 \\ 6 \\ 7 \\ 7 \\ 8 \\ 7 \\ 7 \end{array} $	50 40 50 40 00 00 00 25

STUDENT'S VIOLINS.

EBONY TRIMMINGS.







Vuillaume à Paris.

Glass.

Paganini.

No.	1893	Vuillaume a Paris. Light Reddish, Shaded, Highly Flamed Back. Swell Top and Back Ea	ach	\$ 8	00
4.6	1894	Maggini. Reddish, Shaded, Highly Flamed Back, Highly Polished	"	8	3 40
6.6	1895	Straduarius, Very Light Red, Shaded Flamed Back	66	2.7	75
46	1896	Glass, F. A. Dark Brown, Light Shaded, Fine Smooth Finish	66	(00
4.4	1898	Amati. Light Reddish, Light Shaded, Slight Imitation of Old	6.6		50
4 4	1900	Straduarius. Dark Reddish Brown, Shaded, a very Good Instrument	66		75
5.6	1902	Killiz. 108elli. Tellowish fied, Light Shaded, Shiooth Timesh frosewood regs	66		00
4.6	1903	Honf. Light Brown, Highly Flamed Back, Highly Polished, a Fine Model	66	0.000	00
4 +	1904	mayulli. Reddish blown, Light Shaded, On Thish	66		00
46	1906	Stainer. Deduish Drown, Light Shaded, On Finish		109.039	1 50
4.6	1907	Siraularius. Medium Dark Brown Highly Flamed, Deadthany Finished	6.6		00
4.6	1909	Stainer. Very Rich Dark Drown, Shaded, Extra Highly London, a Deadthar Floring			3 50
44	1908	Straduarius. Dark Red, Dark Shaded, very Highly Polished	6.6	15	00
		FINE CODIES OF OLD MASTEDS			
		FINE COPIES OF OLD MASTERS.			
No.	1920	Straduarius. Dark Reddish, Light Shaded, Flamed Back, a Good Instrument Ea	ach	\$ 1	1 50
		Guarnerius. Dark Reddish, Light Shaded, Handsome Flamed Back, Oil Finish, Slight			
		Imitation of Old	66	15	2 50
44	1924	Concert Paganini, Straduarius Model. Reddish Amber, Flamed Back, Slight Imitation of			
		Old	""	1	5 00
66	1926	Casper Da Salo. Reddish Brown, Shaded Slight Imitation of Old, Engraved Scroll	4.6	1	6 25
46	1928	Straduarius, Ant. Reddish Brown, Light Shaded, Slight Imitation of Old, a Fine Violin	"		8 00
+ 6	1929	Amati Dark Red. Light Shaded, a Beautiful Model, Fine Polish		1	9 00
44	1932	Bargonzi. Dark Amber Brown, Dark Shaded, a Good Concert Instrument, Slight Imita-			
		tion of Old, Rosewood Pegs	6 6	_	0 00
44	1934	Straduarius Ant. Dark Red, Dark Shaded, Beautifully Polished	"	2	2 50
46	1938	Maggini. Reddish, Light Shaded, Rosewood Pegs and Tailpiece, Slight Imitation of Old,			
		Something Fine	66	30.00	5 00
46	1940	Vuillaume. Reddish Amber, Dark Shaded, Elegantly Flamed Back, Fine Polish	6.6		7 50
4.6	1950	Amati. Amber Brown, Light Shaded, Oil Finish, Slight Imitation of Old	"	4	0 00
46	1954				0 00
		Engraved Scroll	66		00 00
66	1956	Ruggieri. Reddish, Light Shaded Imitation of Old, a Fine Copy	"	(35 00

VIOLINS.

ARTISTS' VIOLINS.

No.	1968	Amati	-Reddi	sh. Lig	ht Sh	a ded, Richly Flamed Back, Highly Polished, Rosewood Pegs.	Each	\$ 25	00							
	1969	Stradu	arius.	Light	Rede	lish, Birds Eye Maple Back Sides and Neck, Beautifully										
100	4070	figu	red Hig	hly Pol	lished		"	1007000	00							
"	$1970 \\ 1971$	Guarne	erius, I	Dark Re	ed, Si	naded Fine Model, Polished Fingerboard, Elegantly Polished Light Shaded, Richly Polished, A Very Fine Copy	"		50							
66	$1971 \\ 1972$	maggin	II. Ligh	20 R	nsn . Izibbe	h Amber, Dark Shaded, Oriental Varnish, Rosewood Pegs,		30	00							
	1014					Amber, Dark Shaded, Oriental Varinsh, Rosewood Tegs,		37	50							
"	1973	Amati.	Brown	i, Light	t Sha	ded A Beautiful Model, Very High Polish	"	40	00							
"	1975					n. Dark Shaded Very High Polish, Rosewood Pegs, Fancy			0.0							
	1974					ard, Polished Fingerboard	"	7.00	00							
	1974					eddish Shaded, Very Fine Rosewood Pegs and Tail-Pieces Park Shaded Rosewood Pegs, Highly Polished	66		00							
	1977		carott. Light Reddish, Dark Shaded, Rosewood, Pegs, Fancy Fingerboard, Very High													
		Polis	Polish, Polished Fingerboard													
	1978	Maggin	laggini. Light Reddish. Dark Shaded, Rosewood Pegs, A Fine Model													
"	1930	Thibou	ville, R	eddish	Bro	wn. Light Shaded, Very Fine Wood, High Polish, Rosewood		10-	0.0							
"	1982	Pegs	and Ta	ull-Piece	e	Reddish, Light Shaded, Fine Copy, Extra Fine Imitation. Oil	44	125	00							
		Finis	sh. Rose	ewood	Pegs.	teddish, Eight Shaded, Fine Copy, Extra Fine Imitation. On	66	175	00							
4.6	1984	Stradu	arius A	nt. Bri	ight	Reddish, Shaded, A Fine Copy, Special Oil Varnish, Extra										
		Fine	, Rosew	ood Pe	gs, V	ery High Polish	6.6	240	00							
					17	MITATION OF VEDV OLD										
					11	MITATION OF VERY OLD.										
	2000	Michel	Deconti	. Red	dish,	A Good Imitation	Each	1 \$ 6	50							
"	2002					Brown Dark Shaded, Oil Varnish, Good Finish, A Very Good										
	2004		ation			addish Bissle Blood A Very Cook Toritation	"		75 65							
	2004 2006					eddish, Finely Flamed A Very Good Imitation			50							
	2000	Strauu	arius A	iit. Ite	uuisi	Brown, Finery Flamed, A very Fine Initiation		10	, 50							
		1	ARTI	STIC	C	OPIES OF CELEBRATED MASTERS.										
Mo	2002					Dark Brown Smooth Oil Finish A Beautiful ImitationE	ach 4	2 90	00							
NO.	$2008 \\ 2009$	Stradu	ri Franciarins A	nt Lis	ght 1	Reddish, Very Light Shaded, Beautifully Flamed, A Very	acu «	p 20	00							
		Artis	stic Cop	у				50	00							
4.4	2010					Amber, Highly Flamed, Carved Scroll, Rosewood Pegs, an										
		Artis	stic Imi	itation.	• • • • •			100	00							
						VIOLINS, SMALL SIZE.										
						W SHESSES (SHESSES) WILLIAM - SHESSES FRONT (SHESSES) SHESSES SHESSES SHESSES (SHESSES)										
8						THREE-QUARTER SIZE.										
No.	2018	Same	Style as	s Full	Size	No. 1852	Each	\$ 1	70							
	2019		4.	44	"	" 1858	4.4		2 50							
	2020	4.6	""	4 4	"	" 1862	"		F 00							
4.6	2022	٠.	"		"	" 1884 " 1894	"		40							
66	$2024 \\ 2026$	"		"	"	" 1894	"		5 40 5 00							
66	$2026 \\ 2028$		"	**	"	" 1932 " 1932			00							
	2030	٤.	"	"	"	" 1934	6.6		2 50							
						HALF SIZE.										
	marrow marrows.															
	2038		Style a	as Full	Size	1852	Each		70							
"	$\frac{2039}{2040}$		"	"		1858	"		2 50 1 00							
	$2040 \\ 2042$		66		4.6	1884	"		40							
	2044		4.6	4.4	"	1894	66		3 40							
	2046				"	1924	6.6	1	00							
						QUARTER SIZE.										
Mo	9040	Samo	Style as	z Full S	Size	1852	. Eacl	h & -	1.70							
NO.	$2049 \\ 2050$	Same	Style as	s run s	126	1862	"		1 00							
"	2052	"	"	44		1884			3 40							
						1 T (1 52-7)										

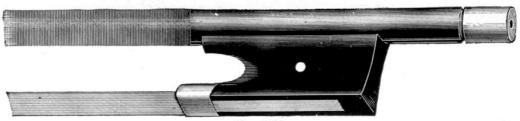
VIOLIN OUTFITS.

From \$4.00 to \$15.00, Catalogue Prices, Selected to Order.

VIOLIN BOWS.

SHORT LENGTH.

No.	2075	Red	Wood,	Black	Frog.	Round	Bone	ButtonDozen	\$ 2	15
								" Pearl Eye"		30
"	2077	"	66	Bone	Frog	with Ey	e, Ro	ound Bone Button and Tip "	4	80



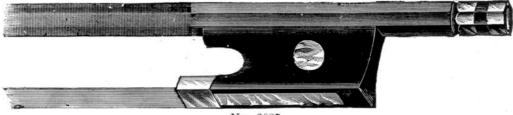
No. 2080.

FULL LENGTH.

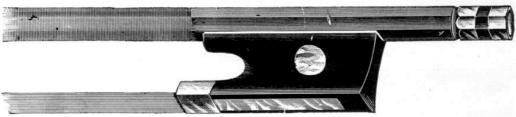
No. 2080 Red Wood, Full Length, Ebony Frog with Pearl Eye, Bone Slide and Bone Button...Dozen \$5 60 " 2081 " " " German Silver Button " 6 00



No. 2082.

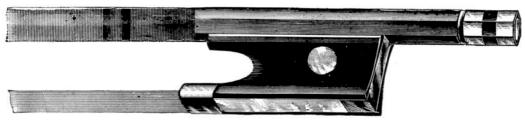


No. 2085.



No. 2090.

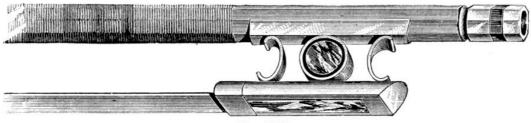
VIOLIN BOWS.



No. 2093.



No. 2096.

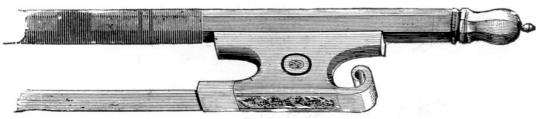


No. 2097.

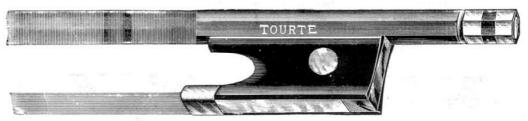


No. 2098.

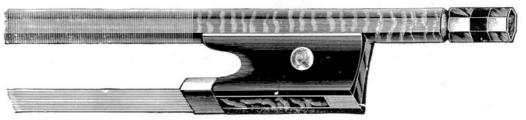
VIOLIN BOWS.



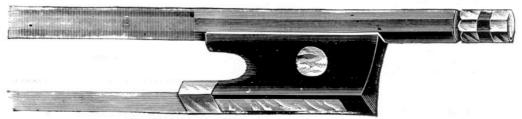
No. 2100.



No. 2102.



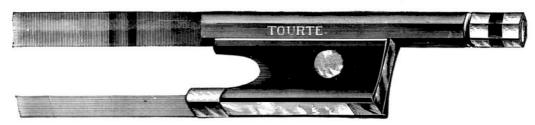
No. 2103.



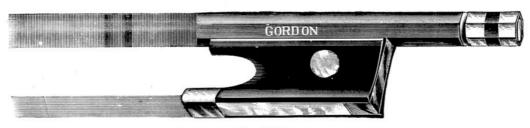
No. 2105.

No.	2105	Pernambuco, Bausch, Fine Ebony Frog, Pearl Eye, German Silver Lined, Pearl Slide, Tvory Tip	ach	\$ 1 95	i
"	2106	Fernambuco, Tourte, Fine Ebony Frog, Pearl Eye, Full German Silver Lined and			100
		Mounted, Pearl Slide, Ivory Tip	"	3 00)
••	2107	Pernambuco, Vuillaume, Fine Ebony Frog, Lined Pearl Eye, Full German Silver Lined			
		and Mounted, Lined Pearl Slide, Ivory Tip.	66	4 20)

VIOLIN BOWS.



No. 2108.



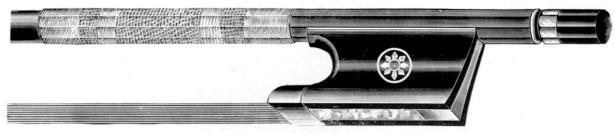
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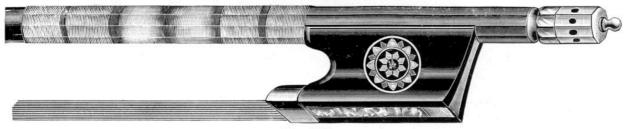
No. 2110.

No.	2110	Pernambuco, Saxonia, Beveled Ebony Frog, Pearl Eye, Full German Silver Lined and			
		Mounted, Pearl Slide, Ivory Tip	ach	\$ 9	00
• •	2111	Pernambuco, Fine Ebony Frog, Pearl Eye, Full German Silver Lined and Mounted,			
		Pearl Slide, Real Silver Trimmed, Ivory Tip	"	7	50
4.4	2112	Pernambuco, Tourte, Fine Ebony Frog, Pearl Eye, Full German Silver Lined and			
		Mounted, Real Silver Trimmed, Pearl Slide, Ivory Tip	4.6	12	00
••	2113	Pernambuco, Bausch, Fine Ebony Frog, Pearl Eye, Full German Silver Lined and			
		Mounted, Pearl Slide, Real Silver Trimmed, Ivory Tip, "Professional"	6.6	18	00
- 1	2114	Pernambuco, Tourte, Fine Ebony Frog, Pearl Eye, Full German Silver Lined and			
		Mounted, Pearl Slide, Real Silver Trimmed, Ivory Tip, The "Artist"	4.4	23	50

FANCY VIOLIN BOWS.

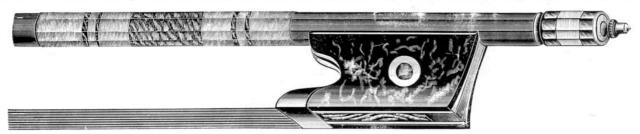


No. 2115



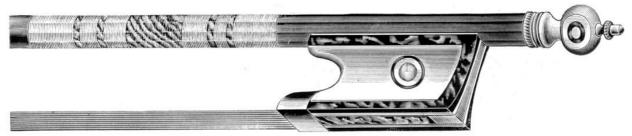
No. 2116.

No. 2116 Brazil Wood, Pearl Inlaid Ebony Frog, Full Mounted, Ivory Button TrimmedEach \$ 4 00



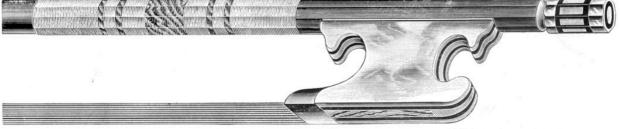
No. 2117.

No. 2117 Brazil Wood, Tortoise Shell Frog, Full Mounted, Ivory and German Silver Button.....Each \$ 4 25



No. 2118.

No. 2118 Brazil Wood, Inlaid Ivory Frog, Tortoise Shell Trimmed, Fancy Ivory Button Inlaid.....Each \$ 500



No. 2119.

VIOLIN BOWS.

THREE-QUARTER SIZE.

								THREE-YOARTER SIZE.		
"	$\begin{array}{c} 2120 \\ 2121 \\ 2122 \\ 2123 \end{array}$	Same	e Style	e as	Full "	Size,	No. "	2081 Dozen 2090 " 2093 " 2106 Each	$\frac{13}{22}$	00 50 00 00
								VIOLIN BOWS.		
								ONE-HALF SIZE.		
41	2126 2127 2128 2129	Same	Style	e as	Full "	Size,		2081	$\frac{13}{22}$	00 50 00 00
								VIOLIN BOWS.		
								ONE-QUARTER SIZE.		
No.	$2131 \\ 2132$	Same	Style	as:	Full	Size,	No.	2081		00 50
							,	VIOLIN BOW FROGS.		
	T.	No.	2134.				={	No. 2135.	est of the second	
No.	$2134 \\ 2135$			earl	Slide			Silver Trimmed, German Silver Buttons		80 00
						VI	OL	IN BOW FROG SCREWS.		
							<u> </u>	No. 2139.		
	$2138 \\ 2139$	Bone, Ebon	, with y, Ger	Bla	ck D a Silv	ot in ver _. T	End rimn	, Octagonal	\$ 1 2	20 30
							VI	OLIN BOW HAIR.		
	2141 2142 2143 2144	Russi	ian, F	. 6	Qua		Unble Bleac	ched	$\frac{1}{2}$	75 75 75 75
								VIOLIN BAGS.		

No. 2150 Green Felt Bag. First Quality, with Buttons ... Each \$ 1 60
" 2151 Canvas Bag, First Quality, with Buttons ... 1 50

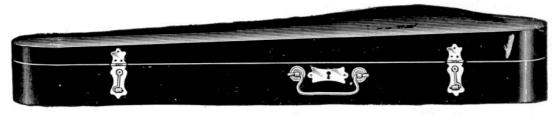


No. 2155.



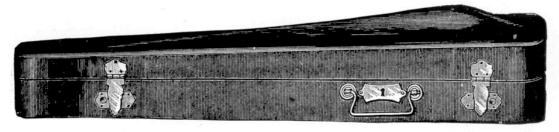
Nos. 2156 to 2158. American. Exposition Top.

No.	2156	Wood,	Black,	Varnished,	Swell	Тор,	Hooks,	no	Lock,	Half	Flannel	Lined.		Each	\$ 1	80
"	2157		"	**	"	**	4.4		"	"	**	**	½ Size	4.4	1	80
4.4	2158	**	"	**	"	4.6	"	+ 4		"		3	34 "	4.4	1	80
4.4	2159		"	**	"		Hooks	and	Lock,	"	"	"		" "	2	10
44	2160			"	"	**	6.6	6.6			"		½ Size	4.4	2	10
**	2161	"	**	**		"		4.4		"		:	3/ "	4.4	2	10



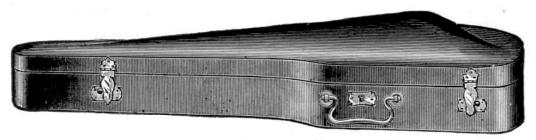
Nos. 2165 to 2167. American. Exposition Top.

No.	2165	Wood,	Black,	Swell	Top,	New	Nickel	Clasps	and	Lock,	Full	Flannel	Lined			Each	\$3 8	50
4.6	2166		"	4.6	"	4.4		4.4	4.4			" "	4.6	1/2	Size		3 (50
44	9167	4.6	"	"	4.6			44	11	4.6	4.6	66	4.6	3/	4.4		9 1	50



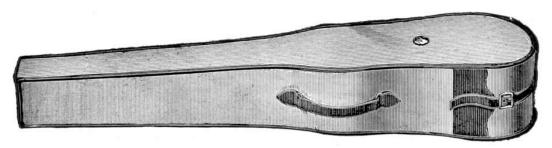
Nos. 2170 to 2172. American. Exposition Top.

No.	2170	Wood,	Black,	Swell	Top,	Spring	Clasps	and	Lock,	Full	Flannel	Lined	l		.Each	\$ 3 7	10
4.4	2171	"	"	4.6	" "	"	4.4	" "		4.6			1/2	Size	. "	3 7	75
**	2172	6.6		4.6		4.5		4.6	"	"	**		3/			3 7	75

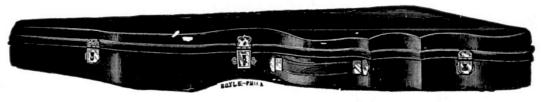


Nos. 2175 to 2177. American. Exposition Top.

No.	2175	Wood,	Swell	Тор,	Curved	Sides,	Spring	Clasps	and	Lock,	Full	Flannel	Line	1	Each	\$4	30
"	2176	4.4		4.4	6.6	* *				4.4	4.4		4.6	for ½ Size	11	4	30
**	2177				44	4.4	6.6	6.6	4.4	4.4	4.4	44	64.	34	4.4	4	30



No. 2180.



No. 2181.

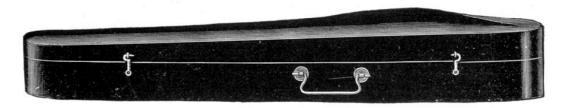
No. 2181 Papier Maché, Lacquered, Brass Lock and Clasps, Full Lined, Red or Blue Flannel. Each \$ 5 50



No. 2182.

No. 2182 Imitation Leather, Nickel Clasps and Lock, Full Lined. Soft Flannel, Nickel Trimmings. . . Each \$ 8 50

NEW STYLES.



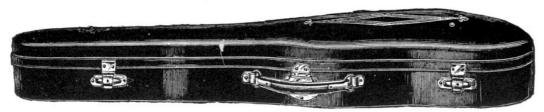
No. 2183 and 2184.



No. 2188.



No. 2190.



No. 2185.

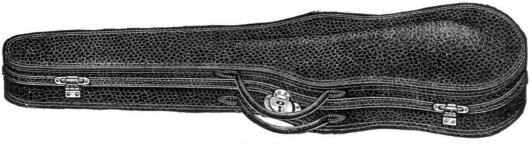
No.	2185	Smooth Leather, Shaped to Violin Model, Nickel Clasps and Lock, Full Lined Soft			
		Flannel. E	lach s	5 12	50
46	2186	Smooth Leather, Alligator, Shaped to Violin Model, Nickel Clasps and Lock. Full Lined Soft Flannel		16	0.0
				10	UU
36	2187	Smooth Leather, Seal Grain, Shaped to Violin Model, Heavy Sole Leather, Nickel Clasps and Lock, Full Lined Soft Flannel		16	88



No. 2189.



No. 2191.



No. 2193,



No. 2194.

No. 2194 Extra Deep, Heavy Buff Sole Leather, Hand Sewed and Embossed on Wood Shell, Fine Nickel Lock and Clasps, Plush Lined, Fittings for Two Bows, Pocket for Strings. Each \$ 22 00
 " 2195 Double, for Two Violins, Imitation Leather, Red Flannel Lined, Nickel Plated Lock and Clasps.
 " 13 75



No. 2196.



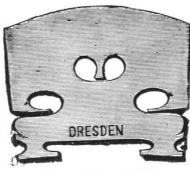
No. 2197. (OPEN AT ENDS.)

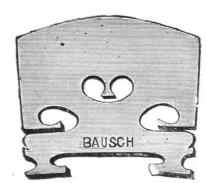


No. 2197. (CLOSED.)

VIOLIN BRIDGES.



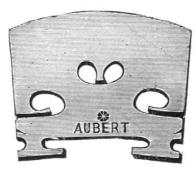




Nos. 2206 and 2207.









Nos. 2209 and 2210.

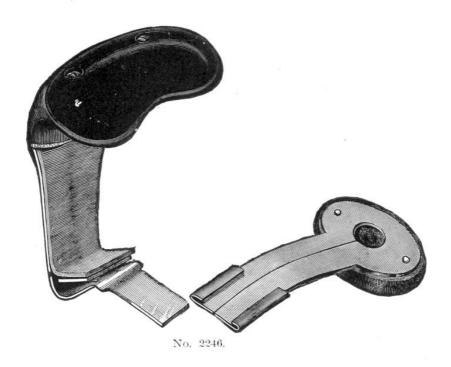
Nos. 2214 and 2215.

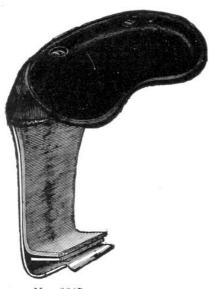
No. 2224.

N	lo.	2200	Common, 2 Scrolls.	G	ross \$	1	90
			Good, 2 Scrolls with Heart				20
		2202	Paris, 2 Scrolls				30
		2203	Dresden, 2 Scrolls with Heart, Better		6.6		30
		2206	2 Flamed				55
		2207	" 2 " " Extra Quality		1.6		80
		2209	Table 1				55
		2210				1	10
		2211	" Finest Selected Old Maple, Elegantly Finished		"	3	25
		2213			"		50
	70	2214	500 98° 36			1	00
	220	2214				3	25
			The state of the s				90
		2217				2	00
		2218			"		00
		2224	vulliaume,				55
		2226	Z# STORES CONTRACTOR OF THE STORES OF THE ST		"		
		2227	74			1	10
		2229	7.4				55
	16	2230) ½ " Panpi, 2 " " Extra Quality			1	10
	"	2232	2 34 " Dresden, 2 " " Flamed		650		55
		2233	3 3/4 " Panpi, 2 " " Extra Quality			1	10



VIOLIN CHIN RESTS.





No. 2247.







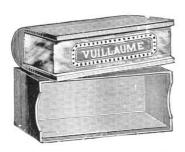
No. 2293.



No. 2295.



No. 2296.



Nos. 2294 and 2297.



No. 2298.



No. 2299.



Nos. 2300 and 2301.



No. 2302.

VIOLIN BOW ROSIN.

No.	2290	In	Paper Wrappers, Small Cakes	ozen	\$ 0	25
			Pasteboard Boxes, " "			30
1.6	2292	4.1	" Larger " Size 1% x 1½	4.4		35
6.6	2293	1.1	" Vuillaume, Large Square Cakes, Size, 134 x 134	4.4		65
6.6	2294	4.4	" Book Form	6.6		30
1.6	2295	4.6	" J. B. Vuillaume, Square Upright Cakes	6.6		70
4.6	2296		" Imitation Gand & Bernardel, Large Round Cakes	4.6		70
	2297	4.4	Wood Boxes, Book Form	4.4		90
4.4	2298		Pasteboard Boxes, Lipinski, Large Square Cakes			75
	2299		Metal Boxes, Circular, Universal Reform	4 4	1	35
4.4	2300		Paper "Round, Gand & Bernardel, Genuine		4	00
6.6	2301	6.67	Metal " " "	4.6	5	75
8.4	2302	4.4	Wood " C. F. Albert's Patent	4.6	2	10
4.6	2303	6.6	Pasteboard Boxes, Gordon Brand, Extra Refined, Large Square Upright Cakes	6.6	5	50

VIOLIN PEGS.



No. 2250.



No. 2253.



No. 2254.



Nos. 2256 and 2257.



No. 2260.



No. 2261.



No. 2262.



No. 2268.



No. 2269.



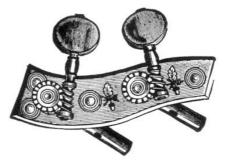
No. 2270.



Nos. 2264 and 2265.

VIOLIN PEGS.

No.	2250	Imitation Ebony, CommonPer	Gross \$	1 60
11	2251	" Pear Wood, Pearl Eye"	Dozen	30
	2252	" Bausch Model, Pear Wood, Pearl Eye"	"	40
"	2253	Boxwood, Black, Pearl Eye, Bausch Model		70
• •	2254	Ebony, " " Best Quality"	" "	7
	2255	" " Extra " "	"	1 3
4	2256	Snakewood, Pearl Eye, Bausch Model "	" "	1 60
"	2257	Rosewood, " " " " " " "	6.6	1 50
* *	2260	Ebony, "Inlaid, " ""	"	2 50
"	2261	" " Finer"		4 0
"	2262	" " " Finest	"	9 50
"	2264	Champion Patent, Celluloid, Imitation Ivory Set	of Four	1 6
"	2265	" " Black"	14.4	1 60
"	2268	Celluloid, Imitation Ivory, Plain	Dozen	1 2
6.6	2269	" Maltese Cross		1 7
"	2270	" Fancy " " " " " " " " " " " " " " " " " " "		1 73
	2272	3/4 Size, Imitation Ebony, Bausch Model, Pear Wood, Pearl Eye "	**	40
"	2273	34 "Ebony, Pearl Eye, Bausch Model, Best Quality" "	"	73
"	2274	1/2 " Imitation Ebony, Bausch Model, Pear Wood, Pearl Eye "	"	40
"	2275	1/2 " Ebony, Pearl Eye, Bausch Model, Best Quality "	"	78
- \$	2276	1/4 " Imitation Ebony, Bausch Model, Pear Wood, Pearl Eye	**	40
66	2277	1/4 " Ebony, Pearl Eye, Bausch Model, Best Quality "	22	75



Nos. 2280, 2281 and 2282.

VIOLIN PATENT HEADS.

No.	2280	Brass	Per	Set \$	\$ 0 65
65	2281	Nickel Plated	"	"	75
	9999	Cormon Silver	"	"	1 35

VIOLIN TAIL=PIECES.









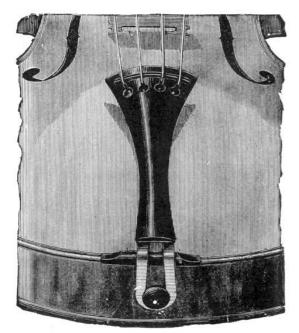
No. 2322.

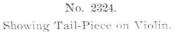
PERRY'S PATENT VIOLIN TAIL-PIECE. E. J. ALBERT'S PATENT VIOLIN TAIL-PIECE.



No. 2324.









No. 2325. Showing Tail-Piece on Violin.

VIOLIN TAIL=PIECES.

No.	2310	Imitation Ebony, Pearl Eye	zen \$	0	75
"	${\bf 2}311$	" " Shield		1	20
"	2312	" 3 Pearl Flowers		1	20
"	2313	Ebony, Plain, Fine Quality	•	1	73
44	2314	" Pearl Eye, Finer Quality		2	50
"	2315	" Plain, Fine Quality, Gut Loop	¢	2	63
"	2316	" " Metal Saddle		2	70
"	2317	" " " 2 Holes		3	50
"	2318	Rosewood, Plain, Fine Quality, 2 Holes		3	60
"	2319	Ebony, Plain, Extra Quality and Finish	4	3	45
64	2320	" 3 Pearl Flowers, Metal Saddle		3	60
	2321	" 3 " Pearl, Bushed String Holes, Metal Saddle		6	50
"	2322			7	80
"	2323	Celluloid, Imitation Ivory		6	00
"	2 324	Perry's Patent Metal Fastening for End Pin	,	5	00
"	2325	E. J. Albert's Patent, Gutta Percha		25	00
"	2335	3 size, Imitation Ebony, Pearl Eye, like 2310	ï		75
"	2336	Ebony, Plain, Fine Quality, like 2313	ï	1	73
"	2341	3 Pearl Flowers, Metal Saddle, like 2320		3	60
"	2337	½ · · · Imitation Ebony, Pearl Eye, like 2310	4		75
"	2338	½ " Ebony Plain, Fine Quality, like 2313		1	73
"	2342	$\frac{1}{2}$ 3 Pearl Flowers, Metal Saddle, like 2320		3	60
"	2339	½ "Imitation Ebony, Pearl Eye, like 2310			75
"	2340	½ "Ebony, Plain, Fine Quality, like 2313	6	1	73
"	2343	1/4 " 3 Pearl Flowers, Metal Saddle, like 2320		3	60
		VIOLIN TAIL=PIECE GUT.			

No. 23	345	Red Gut,	Smooth,	Coil of	16 fee	t	Dozen	4 7	00



No. 2349 and 2350.

VIOLIN END PINS.

NO. 2549	Imitation Ebony, Pearl Eye	Dozen	\$ 0	25
~ 2350	Ebony, Pearl Eye	4.6		48

VIOLIN TRIMMINGS.



Nos. 2355 to 2357. VIOLIN FINGERBOARD.



Nos. 2360 and 2361.



No. 2363. VIOLIN MUTES.



No. 2362.



Nos. 2370 to 2373. VIOLIN NECKS.



No. 2375.

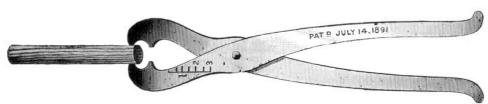


No. 2376.

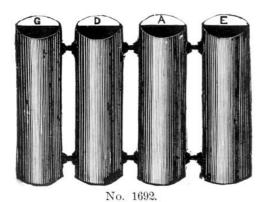
VIOLIN NUTS OR SADDLES.



No. 2385.



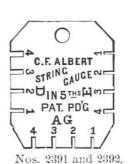
No. 2386. VIOLIN SOUND POST SETTERS.



VIOLIN TUNERS.



No. 2390.



VIOLIN STRING GAUGES.

VIOLIN FINGERBOARDS. No. 2355 Imitation Ebony Dozen \$ 2 20 Ebony, Fine Quality..... 3 50 2357 " Extra Fine Quality and Finish " 6 00 VIOLIN MUTES. 23611 08 2362German Silver. 1 30 2363 " with A Pitchpipe and String Gauge.... 5 40 2364 Horn 2 75 2365 " German Silver Bound " 4 80 VIOLIN NECKS. " 2371 70 2372 Fine 1 10 2373 Extra Fine Quality..... " 2 00 VIOLIN NUTS OR SADDLES. .. 2376 " Tailpiece End, Long..." 25 VIOLIN PADS OR BLANKETS. " 2381 Satin, Quilted, to Cover Violin in Case....." 1 50 2 10 VIOLIN SOUND POSTS. VIOLIN SOUND POST SETTERS. " 2386 Weber's Patent Sound Post Setter, Steel, Nickel Plated..." VIOLIN STRING GAUGES. " 2391 Brass, Albert's Patent...." 4 20 " 2392 German Silver, Albert's Patent.... 6 50 VIOLIN TUNERS. No. 1692 German Silver, E, A, D and G Tuning Pipes Combined.......Set of Four \$ 0 60 VIOLIN WOOD. No. 2395 " 2396 Backs, Maple, 1 60 " 2397 Sides,Per Set 2398 Furfling, for Inlaying Edges..... 20

VIOLIN STRINGS.

Note.—Guitar E, B, G, are same as Violin E, A, D.

No. 2400 2401 2402 2406 2408 2412 2413 2414 2418 2419 2420 2424	A, $2\frac{1}{3}$	\$ 2 64 4 00 4 13 4 13 5 38 4 38 5 63 5 63 5 63 5 63 5 63
" 2426	$D, 2\frac{1}{2}$ " " " " " " " " " " " " " " " " " " "	8 13
	GENUINE ITALIAN STRINGS.	
No. 2430 · 2431 · 2332	E, 4 Lengths, Superior Quality	\$13 00 11 00 14 50
	SILK VIOLIN STRINGS.	
No. 2436 ' 2437 ' 2438	E. 3 Lengths, French, J. T. L. Brand, Extra Fine Quality	\$ 3 00 4 00 6 10
	STEEL VIOLIN STRINGS.	
· 2443 · 2444 · 2445 · 2446	E, Black Diamond, Steel Wire, Silver Plated, with Knots(in Gross Lots, \$ 4 18) Dozen s A,	15 15 30
	VIOLIN G WOUND STRINGS. AMERICAN MAMUFACTURE.	
" 2456 " 2458 " 2460 " 2462	G, 1 Length, Gut Wound, White Ends. Good Quality, Coiled. Dozen \$1.000. G, 1 with Flat Wire, Burnished	\$ 0 65 85 63 1 00 1 20 1 20 1 75 1 75 7 00
	VIOLIN SPOOL WIRE.	
" 1775	E, Silver Plated	\$ 0 50 50 40
Vic	olin Spool Wire. Wire on Patent Spools.	
No. 1773 1775 1777	No. 2, E, Silver Plated	\$ 0 93 88 78
	VIOLIN STRINGS IN SETS.	
No. 2470 2471 2147	Set Complete, Gut, Best Quality and Wound G	\$ 70 15 25

VIOLIN STRINGS.

"UNEXCELLED."

As the name indicates, these Strings are noted among the Profession for their "Unexcelled" Tone Quality, producing a tone of great purity and clearness. Also "Unexcelled" for Strength and Durability, as well as Beauty and Clearness.

Made expressly for me by one of the most Celebrated String Manufacturers in Europe.

Made from the Best Selected Russian Gut.

They are even in thickness and fibre and correctly "true."

The "Unexcelled" Strings are transparent and clear, and are not bleached by chemicals, therefore have no equal for Strength and Durability.

All the "Unexcelled" Strings have blue ends and bear our Trade Mark on the wrappers. None genuine without the Trade Mark.

Each String wrapped separately in Oil Paper and Tin Foil.



THE UNEXCELLED VIOLIN STRINGS.

No.	2475	E. 4	Lengths	. Smooth	and	Transparen	t						Bundle	of 30	Strings	\$8	75
		A, 21													4.4	8	75
		D, 21	-	4.4									* *	30	4.4	10	50
		E, 4	-	Rough									8.4	30			75
6.6	2479	A, 21	6 "										4.4	30	4.4	8	75
		D, 21	~										4.4	30	4.4	10	50
No.	UNEXCELLED VIOLIN G STRINGS. No. 2484 G, 1 Length, Gut Wound, Silk Ends, "Unexcelled" Quality																
	2480	G, 1				D VIOL									•		

Rough,

G.....

VIOLIN METHODS.

Hanks, J. F., American Violinist. Bound in Boards	ieli \$ 1	40
Size, $8\frac{3}{4} \times 11\frac{3}{4}$. Contains 112 pages.		
Hohmann's Violin School. Part 1. Bound in Paper.		50
Size, $9\frac{1}{4} \times 11\frac{3}{4}$. Contains 42 pages.		
Hohmann's Violin School. Part 2. Bound in Paper.	4	50
Size, $9\frac{1}{4} \times 11\frac{3}{4}$. Contains 26 pages.		15.6
Hohmann's Violin School. Part 3. Bound in Paper.		50
Size, 9½ x 11¾. Contains 36 pages.		
Howes Tour Bellow Williams I Market I Market II Tapellin	6.6	35
Size, $10\frac{1}{4} \times 8\frac{3}{4}$. Contains 80 pages.		
Kreutzer, R. 40 Studies for the Violin. Bound in Boards	"	63
Size, $10\frac{1}{4} \times 12\frac{3}{4}$. Contains 56 pages.		
Kreutzer, R. 12 Studies for the Violin.	"	50
Size, $10\frac{1}{4} \times 12\frac{3}{4}$. Contains 14 pages.		
Mazas' Complete Violin Method. Bound in Boards.]	. 00
Mazas' Complete Violin Method. Bound in Clota.]	50
Size, 934 x 1214 Contains 80 pages.		
Pleyel's Six Instructive and Progressive Duets		50
Size, 9½ x 11½. Contains 32 pages.		
COLLECTIONS OF MUSIC FOR VIOLIN.		
COLLECTIONS OF MUSIC FOR VIOLIN. Bach, Musical Album for Violin. Bound in Paper	ach \$ (75
) 75 73
Bach, Musical Album for Violin. Bound in Paper		
Bach, Musical Album for Violin. Bound in Paper	cc	
Bach, Musical Album for Violin. Bound in Paper	cc	73
Bach, Musical Album for Violin. Bound in Paper	cc	73
Bach, Musical Album for Violin. Bound in Paper	cc	73
Bach, Musical Album for Violin. Bound in Paper		73 95
Bach, Musical Album for Violin. Bound in Paper		73 95
Bach, Musical Album for Violin. Bound in Paper	 ach \$:	73 95
Bach, Musical Album for Violin. Bound in Paper	ach \$:	73 95 4 40 75
Bach, Musical Album for Violin. Bound in Paper	ach \$:	73 95 9. 40 75 75
Bach, Musical Album for Violin. Bound in Paper	ach \$:	73 95 9. 40 75 75
Bach, Musical Album for Violin. Bound in Paper	ach \$:	73 95 9. 40 75 75 40
Bach, Musical Album for Violin. Bound in Paper	ach \$:	73 95 9. 40 75 75 40

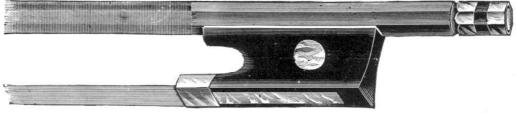


STRADUARIUS MODEL.

VIOLAS OR TENOR VIOLINS.

WITHOUT BOWS.

					n Shaded, Nicely Finished			00
2502	"		4.4	**	Reddish Brown Shaded, Extra Fine		12	00
 2503		4.4		4.4	Dark Brown, Richly Shaded, High Polish		18	00
2504		5.0		**	Light Reddish Amber, Handsome Curly Maple			
	Back, E	dges Li	ght Col	or		"	46	50



No. 2510.

VIOLA BOWS.

	Brazilwood Stick, Ebony Frog, Pearl Slide, German Sliver Lined, Ivory TipEach	\$1.80
" 2511	Pernambuco " " Lined Slide, German Silver Lined and Mounted,	
	Lined Pearl Eye, Ivory Tip, Extra Fine "	4 80
	VIOLA BOW FROG.	
No. 2514	Ebony, Pearl Slide, German Silver Lined, Pearl Eye	\$ 0 85

VIOLA BOW HAIR.

No. 2516	Siberian,	Bleached, 1	Best	Quality	I	Dozen	\$
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No. 2519.

VIOLA CASES.

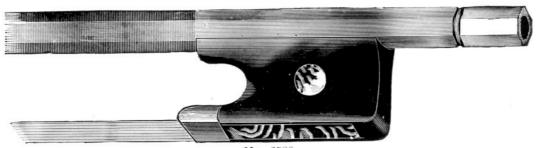
No. 2518	Wood, Black, Varnished, with Lock, Hair Lined	\$ 2	70
·· 2519	Imitation Leather, Full Lined with Soft Flannel, Nickel Trimmings "	12	50
	VIOLA BRIDGES.		
No. 2521	Dresden, Two Scrolls with Heart, Flamed	\$ 0	45
	Panpi, " " Extra Quality"		80
	VIOLA END PINS.		
No. 2525	Ebony, Pearl Eye	\$ 0	95
	VIOLA FINGERBOARD.		
No. 2527	Ebony, Best	\$ 0	50
	VIOLA MUTES		
	VIOLA MUTES.		
No. 2529	Ebony	\$ 2	40
	VIOLA NECKS.		
No. 2531	Maple, Fine Quality Each	\$ 1	35
	VIOLA PEGS.		
No. 2533	Ebony, Good Model, Polished, Fine	\$ 1	50
	VIOLA TAIL-PIECES.		
No. 2535	Ebony, Plain, Fine	\$ 3	00
	VIOLA STRINGS.		
	VIOLA A AND D, SEE VIOLIN A AND D ON PAGE 209.		
	G or 3d, Gut Wound, Fine Quality		
	C or 4th, " " " " " " " " " " " " " " " " " " "	1	. 70
	G or 3d, " Silk Tips, Extra Fine	1	. 90
540	C or 4th, " " " " " sangkand engine	2	20



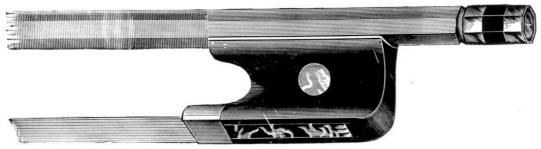
VIOLONCELLOS.

PEG HEAD.

No.	2550	Ordinary	\$11	00
66	2552	Good	19	50
	2554	Fine Quality	10	00
	2556	Italian Model, Extra Fine		00
6.6	2558		70	
		MACHINE HEAD.		
No.	2564	Ordinary	\$ 13	00
"	2566	C = 1	17	
"	2568	Better		00
66	2570	Finer Gord M.	0.7	
"	2572	V ne Model	45	2
	2574	V me Model.	1	



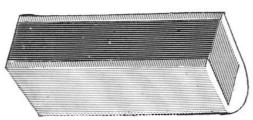
No. 2580.



No. 2582.

VIOLONCELLO BOWS.

No	2580	Redwood, Ebony Frog, with Pearl Eye, Bone Slide, Bone Button	\$ 9	00
110.	2582	Brazilwood, Fine Ebony Frog, with Pearl Eye, Pearl Slide, German Silver Button "	17	00
4.4	2584	Brazilwood, Lined Ebony Frog, with Pearl Eye, Pearl Slide, Full German Silver Mounted, German Silver Button	24	00
• •	2586	Brazilwood, Lined Frog, with Pearl Eye, Pearl Slide, Full German Silver Mounted, German Silver Button, Superior Quality	-	00
	2588	Pernambuco, Fine Ebony Frog, with Pearl Eye, Pearl Slide, German Silver Trimmed. Each	3	50
4.6	2590	Pernambuco, Tourte, Fine Ebony Frog, with Pearl Eye, Pearl Slide, German Silver Trimmed	6	00
**		Pernambuco, Selected Stick, Fine Lined Ebony Frog, with Pearl Eye, Pearl Slide, Full German Silver Mounted.	8	50
	2594	Pernambuco, Grimm, Fine Ebony Frog, with Pearl Eye, Pearl Slide, Genuine Silver Trimmed.	14	5 0
		VIOLONCELLO BOW FROGS.		
Mo	2596	Ebony, with Pearl Eye, Pearl Slide, Bone Button	\$ 6	50
	2597	" Large Pearl Eye, Pearl Slide, Full German Silver Mounted"	10	00
		VIOLONCELLO BOW FROG SCREWS.		
No.	2598	Ebony, German Silver Trimmed	\$ 3	00
		VIOLONCELLO BOW HAIR.		
No.	2599	Siberian, Best Quality, Bleached	\$ 3	30

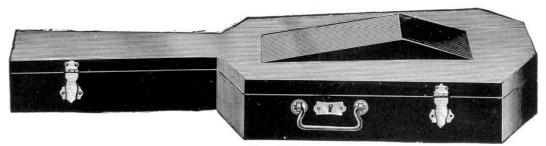






VIOLONCELLO BOW ROSIN.

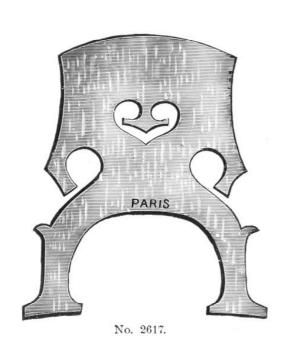
	TO BOTTO BELLE			
No 2600	Squara Paste and Boxes, Fine, Ole Bull	Doz	zen \$() 80
2 01				1 50
		F 91		1 50
100	Rot etal e, Universal Reform	,		

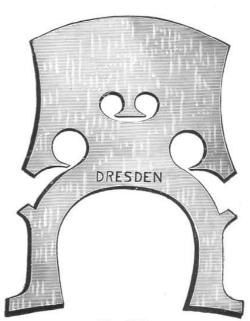


No. 2612.

VIOLONCELLO BAGS AND CASES.

No.	2610	Green Felt Bag, with Po	cket for	Bow, F	inely	Made	ach	\$ 3 75
"	2611	Rubber Cloth Bag, "		" "		"	"	5 00
66	2612	Wood Case, Black, Lined	, Spring	Clasps			6.6	18 00





No. 2618.

VIOLONCELLO BRIDGES.

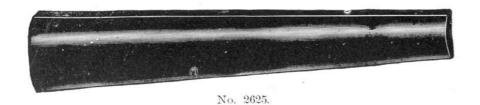
No.	2615	Common.		\$ 1	90
			Scrolls "		
			" with Heart, Fine"		
			Scrolls, with Heart, Extra Fine		
			" " Selected, Extra Fine" "		



No. 2622.

VIOLONCELLO END PINS.

No.	2620	Ebony,	SmallEach	\$ 0 35
			Large "	60
"	2622	66	with Stiling Rod to Raise and Lower Instrument "	9.
4.6	2623	"	" " " " " " " " " " " " " " " " " " "	3



VIOLONCELLO FINGERBOARD.



VIOLONCELLO MUTES.

No. 263	28 Ebony	, Fine Model	70
		VIOLONCELLO NECKS.	
No. 26	30 Maple,	Best QualityEach \$ 2	40
		VIOLONCELLO NUTS.	
No. 26	33 Ebony	, for End of Fingerboard	80
" 26	34 ''	" Tailpiece End " 1	10



VIOLONCELLO PATENT HEADS.

368	Iron, Cod	Quality	P	er Set	\$ 2	70
200	Brass,	Ġ		44	5	50
2	- 11	Extra Fine		44	6	50



VIOLONCELLO PEGS.

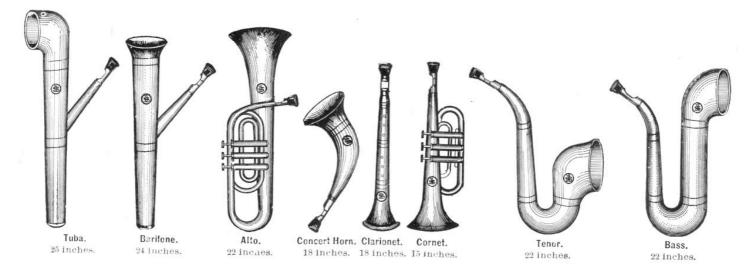
		To do tredday i Edb.
No	2640	Imitation Ebony, Pearl Eye
		Ebony, Pearl Eye, Bausch Model
		VIOLONCELLO SOUND POST SETTERS.
No.	2645	Iron, PolishedEach \$ 0.75
		VIOLONCELLO TAIL=PIECES.
No.	2647	Imitation Ebony, Good Quality
		Ebony, Best Quality
No	9650	VIOLONCELLO STRINGS.
		A or 1st, German, First Quality
4.4		D " 2d, " " 4 00
4.6		A " 1st, " Extra " " 4 25
	2653	D " 2d, " " " 5 75
4.4	2656	G " 3d, American, Wound on Gut, First Quality
4.4	2657	C "4th " " " " " " 4
	2658	G " 3d, " " " Extra " " «
	2659	C "4th, " " " " " " " " " … " … " … " … " … "
N. a.	seci	VIOLONCELLO STRINGS IN SETS.
		A and D, German and C, American et ar Strin s 1
	2662	A and D. Quality, G and American 1

VOCOPHONES.

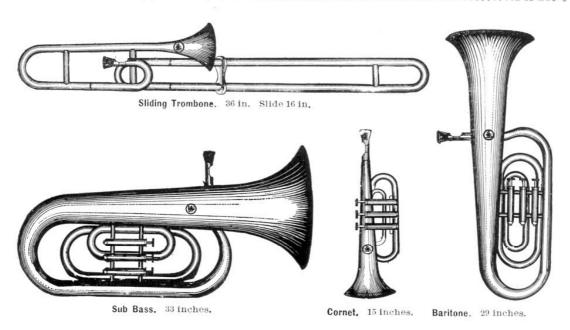
Made from a Composition of Paper, Wood Etc., giving them Extreme Lightness,

Combined with Durability.

PLAYED BY SINGING OR HUMMING THE MELODY INTO THE MOUTHPIECE.



No. 2670.



No. 2672.

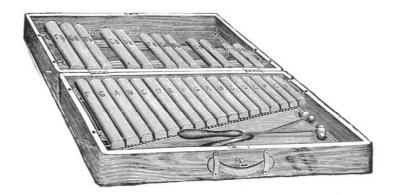
NOTE.—Sold in Sets Only.



No. 2676.

XYLOPHONES.

No.	2675	15	Bars,	Hardwood,	on	Felt	Each	\$ 1	0.5
66	2676	15	**	Maple,		· · · · · · · · · · · · · · · · · · ·	**	1	20
6 6	2677	25	4.	**		" Chromatic, One Piece		2	75
"	2678	25	**			Cord, Chromatic, Two Parts		3	75
"	2679	17	"	"	"	Straw, Professional	"	5	0(
	2680	17	"	Rosewawi,		" "	"	13	75
	2681	37	4.4	34.6		tt it.		25	00



No. 2685.

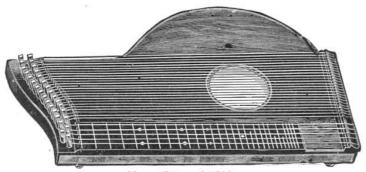
XYLOPHONES.

IN FINE WALNUT CASE.

No. 2685	29	Bars,	Rosewood,	for	Artists'	use		Each	\$ 30	00
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XYLOPHONE HAMMERS.

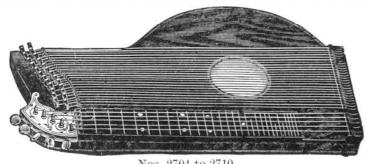
No. 2687	Plain Handle, Ma	Ball	 Pe	. 4
* 2688	Rosewood Ha	osewood Ball	 	



Nos. 2700 and 2702.

ZITHERS. PRIM ZITHERS.

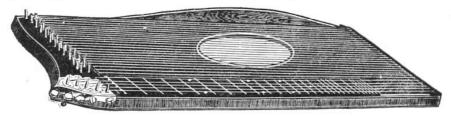
No. 2700	Imitation Rosewood	ch \$	8	00
·· 2702	Real Rosewood, Sound Hole and Edge Bound with Celluloid		13	00
	CONCERT ZITHERS.			
No. 2712	Imitation Rosewood	ch\$	10	00



Nos. 2704 to 2710.

PRIM ZITHERS WITH MACHINE HEADS.

No. 2704	Imitation Rosewood	Each	\$ 11 50
	Real Rosewood, Sound Hole and Edge Bound with Celluloid		18 00
" 2708	Real Rosewood, Sound Hole and Edge Bound with Celluloid, Sound Hole Richly Inlaid		
	with Pearl		22 50
" 2710	Real Rosewood Top Sides and Back, Sound Hole Elaborately Inlaid with Pearl,		
	Edge of Top, Sides and Back Inlaid with White Holly, Fine Gilt Machines		30 00



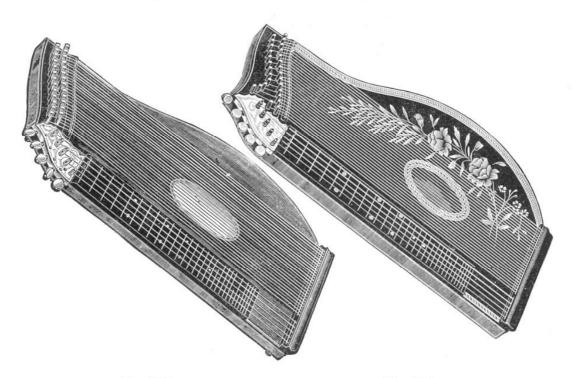
Nos. 2714 to 2720.

CONCERT ZITHERS WITH MACHINE HEADS.

	Imitation RosewoodEach \$ 14 (
· 2716	Real Rosewood, Sound Hole and Edge Bound with Celluloid	0
" 3718	Real Rosewood, Sound Hole and Edge Bound with Celluloid, Sound Hole Richly Inlaid	
	with Pearl	0
	CONCERT ZITHERS WITH GILT MACHINE HEADS.	
No. 2720	Real Rosewood Top, Sides and Back, Sound Hole Elaborately Inlaid with Pearl,	
	Edge of Top Sides and Back Inlaid with White Holly	0
	ELEGIE ZITHERS WITH MACHINE HEADS.	
No. 2722	Real Rosewood, Sound Hole and Edge Bound with Celluloid	00
** 2724	Real Rosewood, Sound Hole and Edge Bound with Celluloid. Sound Hole Richly Inlaid	

THE UNEXCELLED ZITHER.

CONCERT ZITHERS WITH MACHINE HEAD.



No. 2726.





No. 2728. No. 2727. No. 2728 Real Rosewood, Sound Hole and Edge Elaborately Inlaid with Celluloid, Top Ornamented with a Rich Colored Design..... "



Nos. 2731 to 2733.

		ZITHER	CASES.	
"	2731 2733 2732	Wood, Hook and Lock, Flannel Lined for Print Grant Gra		5
DA N				
		Nos. 2735 to 2736.	No. 2737.	
	and the second	No. 2745.		
	No. 27	and 2741. No. 2752.	Nos. 2759 and 2760.	
	NO. 21		S AND DUSTERS.	
"	2736	Brush, Black Handle "Rosewood Handle Duster, Plush, Wood Handle "and Brush Combined, Plush and Char	Each \$ 0 50	0
	2740 2741	Bone		
No	0749		FRETS	n
No.	2140		R PINS.	
No.	2745			0
			RINGS.	
	$2750 \\ 2752 \\ 2754$	German Silver		0 0
66	2756	German Silver Silk Wound to Protect Thumb	2 00	- 1



Nos. 2762 and 2763.

ZITHER MACHINES.

	2762 2763	German Silv	ver, Ric	chly	Engrave	d for I	Prim once	Zit ert '	her			E	ach		30
					Zľ	THE	R	STR	RINGS.						
No	. 2775	Fingerboard,	Brass	Wir	e. on St	pools						D	ozon	0.0	- 10
" "	2776	٠,,	Steel		.,	, , , ,							"	φυ	40
4 6	2777		G, Wo	ound	on Stee	1 Wire	for	Prim	Zither				"		90
4.6	2778			"	** **	"							44		90
6	2779	4.4	G,	6.6			4.4	Elegie	or Concei					1	00
	2780	***	C,			4.4		.,		"					00
					COM	D 4 8 11			amp.	NO	_				
				AC	COM	PANI	M	ENT	STRI	NGS	5.				
									For Prin Wi	n Zither re and S	on Steel ilk.	For Elegie or Con Steel Wir	oncer e and	rt Zit Silk	her
	2781	Accompanim	ent Eb	No.	1,				I	Oozen)	Doze	en]		
	2782		$B_{\mathcal{D}}$	4.4	2					4.6		**			
4.4	2783		F	4.4						1.6		4.6			
	2784		C	4.4	4					4.4	i		1		
	2785	440	G	6.6	$5.\dots$								İ		
4.4	2786	4.6	D	4.4	6 , ,							**			
6.6	2787	"	A	4.6	7					4.4		4.6			
4.6	2788	" "	E	6.6	8							4.6	-		
4.6	2789		В							63		**			
6.6	2790		F#												
1.0	2791	4.6	C#		11										
**	2792	"	G#	6.6											
41	2793	Bass	Eb	6.6						4.4			i		
• •	2794	"	Bb	8.4					· · · · · · · · · · · ·	4.4		4.6			
"	2795	"	F							4.4		**			
4.6	2796	"	C	6.6							\$ 0 90		> 9	\$ 1	00
	2797	"	G	+ 4						3.5					
	2798	"	D							4.4		44			
4.4	2799		A							4.4	8	- 46			
	2800		E	4 6						4.4		46			
4.4	2801	4.4	В		21					* *					
4.4	2802	:6.6	F#		22					4.4					
4.4	2863		C#	+ 4						4.4					
" "	2804		G#		24										
"	2805	Contra-Bass	Eb		25					4.4	1				
	2806	1.1	\mathbf{F}	4.4	26					6.6		"	1		
4.4	2807	4.4	- C	4.4						4.4			1		
	2808	**	D	4.4	28					6 %					
" "	2809	**	E	4.4	29					1.1		"	į.		
4.6	9810	4.66	D+	4.6	90				11.0	90	E FERE	502.0	- 6		

Amalia Waltzes. Brachet Sol Am Meer. Keller Sol Am Meer. Brachet Sol Apollo Polka. Sol S			MUSIC FOR ONE ZITHER.		Еасн.
2 Am Meer. 3 Amor Polka. 4 Apollo Polka. 5 Autum Leaves, Waltz. 6 Billet Dous, Waltz. 7 Bilue Stocking, Waltz. 8 Boccaccio March. 8 Boccaccio March. 9 Bohemian Girl, Selection. 10 Bonlanger March. 11 Bridal Wreaths, Waltz. 12 Bridal Wreaths, Waltz. 13 Bright Smiles, Waltz. 14 Cash March. 15 Clara, Waltz. 16 Cornet Quickstep. 17 Darling, Polka. 18 Desdemona, Waltz. 19 Disana, Masurka. 19 Disana, Masurka. 10 Dise Flohjagd. 10 Diseaming Polka. 10 Diseaming Breezes, Waltz. 10 Diseaming Breezes, Waltz. 11 Bridal Wreaths, Waltz. 12 Eduard, Polka. 13 Evening Breezes, Waltz. 14 Evening Breezes, Waltz. 15 Circum Control of the Waltz. 16 Fairneauth, Masurka. 17 Darling, Polka. 18 Evening Breezes, Waltz. 19 Fairneauth, Masurka. 19 Fairneauth, Masurka. 19 Fairneauth, Masurka. 19 Fairneauth, Masurka. 10 Fairneauth, Masurka. 10 Fairneauth, Masurka. 10 Fairneauth, Masurka. 10 Fairneauth, Masurka. 11 Breeze, Polka. 12 Fairneauth, Masurka. 13 Fairneauth, Masurka. 14 Fairneauth, Masurka. 15 Fairneauth, Masurka. 16 Fairneauth, Masurka. 17 Fairneauth, Masurka. 18 Fairneauth, Masurka. 19 Fairneauth, Masurka. 10 Fairneauth, Masurka. 10 Fairneauth, Masurka. 10 Fairneauth, Masurka. 10 Fairneauth, Masurka. 11 Think of Thee, Waltz. 11 Think of Thee, Waltz. 12 Heimweh. 13 Jungmann, arranged by Brachet 14 Holomes, Schottische. 15 Heimweh. 16 Jungmann, Polka. 16 Heimweh. 17 Jungmann, arranged by Brachet 18 Heimweh. 18 Heimweh. 19 Jungmann, Polka. 19 Jungmann, Polka. 10 Jungmann, Polka. 10 Jungmann, Polka. 11 Holomes 15 Jacob's Lust und Frend, Schottische. 16 Jungmann, Polka. 17 Jungmann, Polka. 18 Heimweh. 19 Jungmann, arranged by Brachet 19 Jungmann, Polka. 19 Jungmann, Polka. 20 Jungmann, Polka. 31 Jungmann, Polka. 32 Jungmann, Jungm				Brachet	\$ 0 35
3 Amor Polka. Brachet 4 Apollo Polka. Mock 5 Autumn Leaves, Waltz. Mock 6 Billet Dous, Waltz. Mock 7 Bine Stocking, Waltz. Boccaecio March 7 Bine Stocking, Waltz. Boccaecio March 8 Boccaecio March 9 Bohemian Girl, Selection. Brachet 10 Bridal Wreaths, Waltz. Brachet 11 Bridal Wreaths, Waltz. Bohemian 12 Castles of Spain, Waltz. Holmes 13 Castles of Spain, Waltz. Mock 14 Castles of Spain, Waltz. Mock 15 Clara, Waltz. Mock 16 Cornet Quickstep. 17 Darling Polka. Brachet 18 Diana, Mazurka. Keller 19 Diana, Mazurka. Keller 10 Diani, Mazurka. Keller 10 Diani, Breczes, Waltz Holmes 11 Breczes, Waltz Mazurka 12 Evening Breczes, Waltz Mack 13 Fairiero Dances, Waltz Mack 14 Frist Violet, Waltz. Mack 15 Fairiero Bances, Waltz Mack 16 Fairmount, Mazurka Brachet 17 Frink Wolet, Waltz. Mock 18 Frink Wolet, Waltz. Mock 19 Friinkings, Polka. Brachet 11 Hinks, Folka. Brachet 11 Heinweshigh, Waltz. Keller 11 Heinweshigh, Waltz. Jungman, arranged by Brachet 14 Heinweshigh, Waltz. Keller 14 Heinweshigh, Waltz. Brachet 15 Heinweshigh, Waltz. Keller 16 Heinweshigh, Waltz. Brachet 17 Hink of Thee, Waltz. Brachet 18 Heinweshigh, Waltz. Brachet 19 Heinweshigh, Waltz. Brachet 19 Heinweshigh, Waltz. Brachet 10 Heinwe		9	Am Moor	Keller	φ U 30 30
A Apollo Polka		3	Amor Polka	Brachet	25
5 Autumn Leaves, Waltz. 6 Billet Dous, Waltz. 7 Blue Stocking, Waltz. 8 Boccacio March. 8 Boccacio March. 9 Bohemian Girl, Selection. 1 Bridal Wreaths, Waltz. 1 Brachet Waltz. 2 Bright Stocket. 3 Draining, Polka. 5 Cornet Quickstep. 6 Cornet Quickstep. 7 Darling, Polka. 8 Desdemona, Waltz. 9 Dier Flohigad. 9 Dier Flohigad. 9 Dier Flohigad. 9 Ectuard, Folka. 9 Dier Flohigad. 9 Ectuard, Folka. 9 Ectuard, Folka. 9 Evergreen, Polka. 9 Frist Work, Waltz. 9 Brachet 9 Frishings, Polka. 9 Frishings, Polka. 9 Frishings, Polka. 9 Frishings, Polka. 9 Frishings, Polka. 9 Frishings, Polka. 9 Frishings, Polka. 9 Happy Thought, Waltz. 9 Heinweh. 9 Jungmann, arranged by Brachet 9 Holmes (Keller 1 Think of Thee, Waltz. 9 Heinweh. 9 Jungmann, arranged by Brachet 1 Holmes, Schottische. 1 Leoner, Polka. 1 Lina, Waltz. 1 Love's Greeting. 1 Holmes 1 Holmes 1 Holmes 1 Holmes 1 Holmes 1 Holmes 1 Holmes 1 Holmes 1 Holmes 1 Holmes 1 Holmes 1 Holmes 1 Holmes 1 Holmes, Schottische. 1 Holmes 1 Holmes 1 Holmes, Schottische. 1 Leoner, Polka. 1 Love's Greeting. 1 Holmes 2 Heinweh. 3 Holmes, Brachet 4 Memory. 4 Holmes 5 Harachet 6 Story of a Das-fing Slipper 1 Holmes 6 Waltz. 6 Holmes 6 Holmes, Brachet 7 Holmes 7 Holmes 8 Harachet 8 Holmes 8 Harachet 8 Harachet 8 Holmes 8 Harachet 9 Prada, Marsch. 9 Holmes 9 Harachet		4	Apollo Polka		35
Billet Doux, Waltz.		5	Autumn Leaves, Waltz.	Mock	75
8 Boccacio March Keller		6	Billet Doux, Waltz	6.6	50
Boceaccio March		7	Blue Stocking, Waltz.		50
Bohemian Girl, Selection. Brachet		8	Boccaccio March.	Keller	30
Bridal Wreaths, Waltz.		9	Bohemian Girl, Selection	**	75
12 Birght Smiles, Waltz		10	Boulanger March	Brachet	25
Cash Man		11	Bridal Wreaths, Waltz	Holmes	50
1		12	Bright Smiles, Waltz	V Mindon	35 35
15 Clara, Waltz. Brachet 16 Cornet Quickstep. 2 Darling, Polka 3 Desdemona, Waltz 3 Desdemona, Waltz 4 Diana, Mazurka 5 Diana, Mazurka 5 Diana, Mazurka 6 Diana, Mazurka 6 Diana, Polka 6 Brachet 6 Eduard, Polka 8 Brachet 6 Eduard, Polka 8 Brachet 6 Eduard, Polka 8 Brachet 6 Brachet 6 Eduard, Polka 8 Brachet 6 Eduard, Nazurka 8 Brachet 6 Brachet 6 Fairmount, Mazurka 8 Brachet 6 Brachet 6 Frishings, Polka Mock 6 Frishings, Polka Mock 6 Frishings, Polka Brachet 7 Frishings, Polka Brachet 7 Frishings, Polka Brachet 7 Br		13	Cash Man	Mools	45
16 Cornet Quickstep.		14	Castles of Spain, Waltz	Brochet	50
17 Darling, Polka.		10	Clara, Waltz	orachet	35
Deademona, Waltz.		10	Cornet Quickstep		25
Diana, Mazurka.		10	Darling, Polka	**	75
Die Flohjagd. Keller Dreaming (Küchenmeister) arranged by Brachet Dreaming (Küchenmeister) arranged by Brachet Evening Breezes, Waltz Homes Evening Breezes, Waltz Homes Fairies' Dances, Waltz Mock Fairies' Dances, Waltz Mock Fairies' Dances, Waltz Mock Frist Violet, Waltz Mock Frist Violet, Waltz Mock Frist Violet, Waltz Mock Frist Frist Violet, Waltz Mock Frijhlings, Polka Brachet Frijhlings, Polka Brachet Holmes Holmes Holmes Heinweh Mock Holmes Heinweh Jungmann, arranged by Brachet Keller I Think of Thee, Waltz Mock I Think of Thee, Waltz Mock Keller Loevier, Polka Brachet Kirmes, Schottische Loevier, Polka Mosk Lilien, Waltz Mosk Lilien, Waltz Mosk Lilien, Waltz Mosk Mock Mascotte, Selection Keller Memory Holmes Mit Zither Walzer Möcht Ich Tanzen, Waltz Morgretchen, Polka Brachet Nur Langsam Alter, Waltz Ophelia, Polka Brachet Nur Langsam Alter, Waltz Polonaise, Brilliante Polonaise, Brilliante Polonaise, Brilliante Polonaise, Mock Tanze Aus Dem Hochebirg Brachet Keller Thanksgiving Day Rolka Morosini, arranged by Brachet Thou Wilt Nie er Forget Me. Morosini, arranged by Brachet Think of Me, Waltz Thanksgiving Day Polka Morosini, arranged by Brachet Thou Wilt Nie er Forget Me. Morosini, arranged by Brachet Think of Me, Waltz Thanksgiving Day Polka Morosini, arranged by Brachet Thou Wilt Ne'er Forget Me. Morosini, arranged by Brachet Think of Me, Waltz Maria Anna, arranged by Brachet Think of Me, Waltz Morosini, arranged by Brachet Think of Me, Waltz		19	Diana Mazurka	4.6	25
Dreaming		20	Die Flohiard	Keller	30
Eduard, Polka		21	Dreaming (Küchenmeister) arranged by	Brachet	35
Evening Breezes, Waltz		22	Eduard, Polka		35
Evergreen, Polka		23	Evening Breezes, Waltz	Holmes	35
Fairies Dances, Waltz		24	Evergreen, Polka.	Brachet	40
26 Fairmount, Mazurka Brachet 27 First Violet, Waltz Mock 28 Friendship, Polka Keller 29 Frühlings, Polka Brachet 30 Grande Valse, Brilliante No 1 Homes 31 Happy Thought, Waltz Keller 32 Heinweh Jungmann, arranged by Brachet 33 Hochzeits, Waltz Keller 34 I Think of Thee, Waltz Mock 35 Jacob's Lust und Freud, Schottische Brachet 36 Kirmes, Schottische Brachet 37 Leonore, Polka Brachet 38 Lilien, Waltz Brachet 40 Louisen, Polka Brachet 41 Love's Greeting Keller 42 Margretchen, Polka Keller 43 Mascotte, Selection Keller 44 Memory Holmes 45 Mit Zither Walzer Möcht Ich Tanzen, Waltz Brachet 46 Nellie, Polka Brachet 47 Nur Langsam Alter, Waltz Brachet 49 Orange Blossoms, Waltz Holmes 50 Parade, Marsch Brachet 51 Polonaise Brachet 52 Polonaise, Bri		25	Fairies' Dances, Waltz	Mock	50
First Violet, Waltz		26	Fairmount, Mazurka	Brachet	35
Friendship, Polka	,	27	First Violet, Waltz.	Mock	50
Prühlings, Polka	5	28	Friendship, Polka.	Keller	30
Happy Thought, Waltz	5	29	Frühlings, Polka.	Brachet	25
Heimweh		30	Grande Valse, Brilliante No 1	Holmes	75
Hochzeits, Waltz.		31	Happy Thought, Waltz	Keller	30
1 Think of Thee, Waltz.		32	HeimwehJungmann, arranged by	Brachet	40 30
Jacob's Lust und Freud. Schottische Brachet		33	Hochzeits, Waltz.	Moole	75
36 Kirmes, Schottische		34	Think of Thee, Waltz	Brachet	25
137 Leonore, Polka		30 0e	Jacob's Lust und Freud, Schottische	"	25
38 Lilien, Waltz Lina, Waltz Lina, Waltz Love's Greeting. 42 Margretchen, Polka 43 Mascotte, Selection. Keller 44 Memory. Holmes 45 Mit Zither Walzer Möcht Ich Tanzen, Waltz Margretchen, Polka Brachet 7 Nur Langsam Alter, Waltz Mellie, Polka Brachet 7 Nur Langsam Alter, Waltz Holmes Mellie, Polka Brachet 7 Polonaise, Brilliante Mock Marjor Mock Holmes 5 Polonaise Mazurka Mock Holmes 5 Polonaise Brachet 7 Nordon Mock Holmes 5 Tenze Aus Dem Hochebirg Brachet Mock Holmes Brachet Thanksgiving Day, Polka Mock Morosini, arranged by Brachet Thou Wilt Ne'er Forget Me Morosini, arranged by Brachet Thou Wilt Ne'er Forget Me Morosini, arranged by Brachet Thanksgiving Day Polka Marja Anna, arranged by Kir Reveille Keller Norosini, Keller Norosini, Reveille Keller Norosini, Reveille Keller Norosini, Reveille Keller Norosini, Reveille Keller Norosini, Reveille Keller Norosini, Reveille Keller Norosini, Reveille Keller Norosini, Reveille Keller Norosini, Reveille Keller Norosini, Reveille Keller Norosini, Reveille Keller Norosini, Reveille Keller Norosini, Reveille Keller Norosini, Reveille Norosini, Reveil		90 97	Loopere Polks	**	35
1		28	Lilien Waltz		25
40 Louisen, Polka		39	Lina Waltz		40
1		40	Louisen Polka.		40
Margretchen, Polka. Mascotte, Selection. Memory. Mit Zither Walzer Möcht Ich Tanzen, Waltz. Mellie, Polka. Selection. Mit Zither Walzer Möcht Ich Tanzen, Waltz. Mellie, Polka. Selection. Mophelia, Polka. Orange Blossoms, Waltz. Polonajes. Parade, Marsch. Polonaise. Polonaise, Brilliante. Prosit Neujahr, Nic. and Stænschen Serenade. Rhein Wein, Waltz. Spanish Mazurka. Story of a Daming Slipper. Mock Swinging in a Hummock. Mock Thanksgiving Day. Polka. Thou Wilt Ne'er Forget Me. Morosini, arranged by Brachet Thy Loving Eyes. Maria Anna, arranged by Titania, Walzer. "unscription De Concert. "unscription De Concert		41	Love's Greeting.		40
Mascotte, Selection. Melier Memory. Mit Zither Walzer Möcht Ich Tanzen, Waltz. Nellie, Polka. Nellie, Polka. Spandet Nur Langsam Alter, Waltz. Ophelia, Polka. Orange Blossoms, Waltz. Holmes Parade, Marsch. Polonaise. Polonaise, Brilliante. Prosit Neujahr, Nic. and Stænschen Serenade. Rhein Wein, Waltz. Spanish Mazurka. Story of a Daning Slipper. Kory of a Daning Slipper. Mock Tenze Aus Dem Hochebirg. Thanksgiving Day. Polka. Think of Me, Waltz. Mock Thou Wilt Ne'er Forget Me. Morosini, arranged by Brachet Thy Loving Eyes. Maria Anna, arranged by Killer Keller Keller Holmes Keller Holmes Brachet Mock Mock Mock Thy Loving Eyes. Maria Anna, arranged by Killer Keller Keller Keller Keller		42	Margretchen, Polka		25
Memory		43	Mascotte, Selection.	Keller	50
Mit Zither Walzer Möcht Ich Tanzen, Waltz. Kellie, Polka. Nur Langsam Alter, Waltz. Ophelia, Polka. Orange Blossoms, Waltz. Polonaise. Polonaise. Polonaise. Prosit Neujahr, Nic. and Stænschen Serenade. Rhein Wein, Waltz. Spanish Mazurka. Story of a Danaing Slipper. Kelier Thanksgiving Day. Polka. Think of Me, Waltz. Thou Wilt Ne'er Forget Me. Mock Titania, Walzer. Mock Morosini, arranged by Keller Maria Anna, arranged by Keller Keller Keller Keller Keller		44	Memory	Holmes	40
Nur Langsam Alter, Waltz. 48 Ophelia, Polka. 49 Orange Blossoms, Waltz. 50 Parade, Marsch. 51 Polonaise. 52 Polonaise, Brilliante. 53 Prosit Neujahr, Nic. and Stænschen Serenade. 54 Rhein Wein, Waltz. 55 Spanish Mazurka 56 Story of a Dameing Slipper. 58 Winging in a Hammock. 59 Tænze Aus Dem Hochebirg. 50 Thanksgiving Day. Polka. 60 Think of Me, Waltz. 61 Thou Wilt Ne'er Forget Me. 62 Thy Loving Eyes. 63 Titania, Walzer. 7 unscription De Concert. 8 Under Start Sta		45	Mit Zither Walzer Möcht Ich Tanzen, Waltz	T 1	50
Ophelia, Polka. 49 Orange Blossoms, Waltz. 50 Parade, Marsch. 51 Polonaise. 52 Polonaise, Brilliante. 53 Prosit Neujahr, Nic. and Stænschen Serenade. 54 Rhein Wein, Waltz. 55 Spanish Mazurka. 56 Story of a Daming Slipper. 57 Swinging in a Hammock. 58 Tænze Aus Dem Hochebirg. 59 Thanksgiving Day. Polka. 60 Think of Me, Waltz. 61 Thou Wilt Ne'er Forget Me. 62 Thy Loving Eyes. 63 Titania, Walzer. 7 inscription De Concert. 8 In Meyers, arranged by Meller Reveille 8 Reveille 8 Keller		46	Nellie, Polka	Brachet	40
48 Ophelia, Polka. 49 Orange Blossoms, Waltz. 50 Parade, Marsch. 51 Polonaise. 52 Polonaise, Brilliante. 53 Prosit Neujahr, Nic. and Stænschen Serenade. 54 Rhein Wein, Waltz. 55 Spanish Mazurka. 56 Story of a Daming Slipper. 58 Swinging in a Hammock. 59 Tænze Aus Dem Hochebirg. 50 Think of Me, Waltz. 60 Think of Me, Waltz. 61 Thou Wilt Ne'er Forget Me. 62 Thy Loving Eyes. 63 Titania, Walzer. 64 Reveille 65 Reveille 66 Reveille 66 Gas' 67 Momes Maria Anna, arranged by Keller			Nur Langsam Alter, Waltz		25 25
Parade, Marsch			Ophelia, Polka		35 50
Polonaise. Polonaise, Brilliante. Prosit Neujahr, Nic. and Stænschen Serenade. Rhein Wein, Waltz. Spanish Mazurka. Story of a Danaing Slipper. Swinging in a Hommock. Tanze Aus Dem Hochebirg. Thanksgiving Day. Polka. Think of Me, Waltz. Mock Thou Wilt Ne'er Forget Me. Titania, Walzer. Titania, Walzer. "unscription De Concert. "unscription De Concert. "unscription De Concert. "ki: Reveille ki: Reveille "Keller			Orange Blossoms, Waltz	Brachet	25
Polonaise, Brilliante. Prosit Neujahr, Nic. and Stænschen Serenade. Rhein Wein, Waltz. Spanish Mazurka. Story of a Danaing Slipper. Swinging in a Hommock. Tenze Aus Dem Hochebirg. Thanksgiving Day. Polka. Think of Me, Waltz. Thou Wilt Ne'er Forget Me. Thy Loving Eyes. Mock Titania, Walzer. "unscription De Concert. "unscription De Concert. "unscription De Concert. "ki: Reveille "Keller "Keller			Parade, Marsen	. Drachet	35
Prosit Neujahr, Nic. and Stænschen Serenade. Rhein Wein, Waltz. Spanish Mazurka. Story of a Danning Slipper			Polonaise		35
8 Rhein Wein, Waltz. 8 Spanish Mazurka. 8 Story of a Danning Slipper. 8 Swinging in a Hummock. 8 Tænze Aus Dem Hochebirg. 8 Tanze Aus Dem Hochebirg. 8 Thanksgiving Day. Polka. 8 Think of Me, Waltz. 8 Morosini, arranged by Brachet. 9 Thy Loving Eyes. 8 Maria Anna, arranged by 8 Titania, Walzer. 9 unscription De Concert. 1 unscription De Concert. 1 Keller 1 Gas'			Provid Nanighr Nic and Stænschen Serenade	"	35
Spanish Mazurka Story of a Danning Slipper			Rhein Wein Waltz	"	25
Story of a Danzing Slipper			Spanish Mazurka		25
57 Swinging in a Hammock. Holmes 58 Tænze Aus Dem Hochebirg. Brachet 59 Thanksgiving Day, Polka. 60 Think of Me, Waltz. Mock 61 Thou Wilt Ne'er Forget Me. Morosini, arranged by Brachet 62 Thy Loving Eyes. Maria Anna, arranged by 63 Titania, Walzer. 64 Reveille Keller 65 Reveille Keller			Story of a Daming Slipper	Mock	40
Tanze Aus Dem Hochebirg Brachet Thanksgiving Day, Polka Mock Think of Me, Waltz Morosini, arranged by Brachet Thou Wilt Ne'er Forget Me Morosini, arranged by Brachet Thy Loving Eyes Maria Anna, arranged by Titania, Walzer Morosini, arranged by Titania, Morosini, arranged by Titania, Arranged by Titania, Morosini, a			Swinging in a Hammock.	Holmes	35
Thanksgiving Day, Polka. Think of Me, Waltz. Thou Wilt Ne'er Forget Me. Thy Loving Eyes. Titania, Walzer. mecription De Concert. kir Reveille Gas' Morosini, arranged by Brachet Maria Anna, arranged by H. Meyers, arranged by Keller			Tænze Aus Dem Hochebirg.	Brachet	40
60 Think of Me, Waltz			Thanksgiving Day, Polka		35
61 Thou Wilt Ne'er Forget Me			Think of Me. Waltz.	Mock	50
62 Thy Loving Eyes		61	Thou Wilt Ne'er Forget Me	Brachet	35
63 Titania, Walzer. "Inscription De Concert. "Keller "Gas" "Keller		62	Thy Loving Eyes	** /	25
ki: Reveille		63	Titania, Walzer	. ";	60
le Gas' "			" inscription De Concert	Wall-	40
lt Gas'			ki: Reveille		30 80
			It Gas'		80 85
			· 11Z	, 1/10V.K	90

Village Maidens, Waltz. Weihnachts, Walzer. Wiener Burschen, Waltz.	Brochet	
MUSIC FOR TWO ZITHERS.		
Abend Klaenge Von Den Alpen	Brachet	
Ach Wie Ist's Möglich Dann	Brachet	
Aus Dem Letzten Fensterln	1	
An Adelheit Hoch Vom Dachstein An		
My Mondel is Here Ob Mich	- mincher	
Aus Dem Letzten Fensterin	. 1	
Concert Polka	Brachet	
Der Lindenbaum. So Leb' Denn Wohl Du Stilles Haus	3	
retzt tren ten Ans Brithele	And advantages	
Sten Ich in Finstrer Mitternacht	j	
Der Schweizer Bug	Ĩ.	
Der Tiroler und Sein Kind. Steh Nur Auf, Du Schweizer Bua	Brachet	
Komm Lieber May		
Du, Du, Liegst Mir Im Herzen.	3	
wenn Die Blumen Draussen Zittern	Brachet	
In Einem Kühlen Grunde Kommt a Vogel Gefloge	> District	
Ellen Bayne	-	
Lorelet,	Donatas	
DIAVIBITETI	Brachet	
Einsam Bin Ich Nicht Alleine.		
Grand March Haidenröslein	Brachet	
von Meinen Bergen Muss Ich Scheiden	1	
Wein Ich Ein Vögelein Wär	Brachet	
Wann I in Der Früh Aufsteh	j	
Home, Sweet Home. Der Tannenbaum.)	
Still, Eine Mutter Betet Für Ihr Kind	Brachet	
God Save the Queen	j	
June, Polka	Brachet	
Long, Long Ago.	Brachet	
Silver Threads Among the Gold	,	
Der Kleine Rekrut		
My Mondel	- Brachet	
Mit Dem Pfeil Dem Bogen.	J	
Marries, Zum Zuitunteile	Brachet	
Mazurka, Zum Zeitvertreib Morgen Muss Ich Fort Von Hier	Brachet	
Abschied's Lied	Brachet	
Freund Ich Bin Zufrieden	Inaciec	
Muss l' Denn Zum Städtle Hinaus	1	
Mutterseelen Allein. Drunten Im Unterland.	Brachet	
Original Lændler	Brachet	
Polonaise	Brachet	
Signal, Mazurka	Brachet	
Sleigh Bell, Polka	Brachet	
S'letzte Fensterln.)	
Star Spangled Banner	Brachet	
Mädel, Ruck. Ruck. Freut Euch des Lebens		
Thautropfen, Waltz.	Brachet	
Tiroler Lied	machet	
Den Lieben Langen Tag.	Durcher	
Achnehen Von Tharan,	Brachet	
Der Soldat		
	Brachet	
ZITHER INSTRUCTORS.		

ZOBOS.





Zobo No. 2820.

Zobo Cornetto No. 2821.

ZOBO BRASS BAND INSTRUMENTS.





Cornet No. 2822.

Alto Cornet No. 2826.







Saxophone No. 2827.

Slide Trombone No. 2828,

Bass Horn 2829.

No	2930	bo, Wood	
	2821	Cornetto Brass. " 5 99	1
	9893	Cornet Brass, 12 in, long, Highly Polished	
	28/26	Alto Cornet, Brass, 15 in long, Highly Polished Each 2 2)-
	00000	the Property of the land of th)
7.7	2021	Side Trombone, Brass, 27 in. long " " 7 00	1
	1820	Bass Horn, Brass, 21 in. long " " 7 00)
		ZOBO VIBRATORS.	
No.	2823 2824	brators	8

